

**MANUAL**  
**FOR**  
**THEME REVISION**

**W. F. BRYAN**  
**GEORGE B. DENTON**



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THEME REVISION



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## PREFACE

**T**HIS *Manual*, as its name implies, is a handbook of directions for the preparation and even more for the revision of themes. Except possibly in the treatment of sentence punctuation and in the notation and arrangement of material, it makes no claim to novelty or originality. An attempt is made to classify the directions for sentence punctuation not mechanically but logically. The notation, together with the arrangement of material, is designed to aid the instructor in referring readily to any direction, general or particular, which he may wish his student to apply, and to give the student the suggestions and illustrations that will enable him to correct his particular errors and to correct them intelligently. The symbols usually employed in the correction of themes—"¶," "S. U.," "Cap.," "Gr.," and so on—tell the student too much or too little. Their use by the instructor either allows the student to make corrections mechanically without knowing just what he is correcting or why, or does not give him information sufficiently definite to enable him to recognize and correct his particular errors. In this *Manual* the material is arranged and notated with the intent to provide either for exact direction to a specific correction or suggestion for improvement, or for broader reference to a principle or a general topic that covers a number of related particulars. The largest divisions of the entire subject, such as the sections on Punctuation, the Whole Composition, the Paragraph, are marked by capital letters; the principal subdivisions, those, for example, which treat of Unity, Coherence and Emphasis in the sentence, are designated by 100's; the sub-sections, such as those on Parallel Structure, the Placing of Parts, Connectives, and Reference Words under Sentence Coherence, are designated by 10's; and the individual suggestions by units. For example, if the sentence structure of a theme is faulty and the instructor wishes to direct the student to the whole subject of sentence structure, he places G in the margin; if he wishes to limit the review to coherence in the sentence, he uses G200; if he wishes to limit the review further to the coherent arrangement of parts of the sentence, he uses G230; if he wishes to refer to such a particular error as the misplacing of a modifier, he uses G231. The method of correction is by no means so complicated as this account may make it appear. Further, it has been successfully employed for a number of years.

W. F. BRYAN.

Evanston, Illinois, September, 1917,  
August, 1920.





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A.

## GENERAL DIRECTIONS

A10

### PREPARATION OF THEMES

A11 Themes should be written (a) legibly and carefully, (b) on theme paper, (c) on but one side of the sheet, and (d) with black ink.

A12 There should be no writing in the margins.

A13 After the end of a sentence, the remainder of the line should not be left blank unless the sentence completes a paragraph.

A14 The pages should be numbered in the upper right-hand corner.

A15 In the upper left-hand corner of the first page of the theme the student should write the section number in Roman numerals, his name, the number of the theme, and the date when it is due, as follows:

Section III.

Ames, Helen C.

Theme 7; Nov. 11, 1913.

A16 The sheets should not be folded or rolled, and should be fastened at the top with clips.

A17 Note.—Verse, whether original or quoted, should be written unmistakably as verse. The lines or verses should not be run on continuously as in prose, but each should be written on a separate line. Original verse should be so written as to indicate the metrical scheme, and quoted verse should be arranged as in the source of the quotation.

Example.—His favorite bit of verse was Landor's single stanza *On Death*:

"Death stands above me, whispering low

I know not what into my ear:

Of his strange language all I know

Is, there is not a word of fear."

A18 Note.—A theme that fails in any one of these particulars will not be accepted.

A20

### CORRECTION OF THEMES

A21 Numbers placed in the margins refer to the numbered divisions of this manual, and indicate the criticisms of the instructor and his suggestions for correction and improvement.

A22 All errors indicated are to be corrected in red ink.

A23 If a criticism or suggestion is not understood, the instructor should be consulted. Marginal explanations and notes to the instructor are out of place.

A24 Every word misspelled is to be looked up in a recent and adequate dictionary.

A25 A word wrongly written should not be enclosed within brackets, but should be stricken out by a single line drawn through it.

Example.—It was an awkward awkward situation.

Note.—In corrections, No. A25 indicates the presence of a word or words which should be stricken out as unnecessary.

- A26 If a word or phrase has been omitted, it should be written above the line at the place where the omission occurs, and the omission should be marked by a caret (^) placed just below the line.

were

**Example.**—They now realized that they ^ hopelessly lost.

**Note.**—In corrections, No. A26 indicates the omission of a necessary word which should be supplied.

- A27 (a) If the parts of a single word have been separated, they should be united as in the following example—*never* <sup>(</sup> *the* <sup>)</sup> *less*. (b) If two words have been run together without space between them, they should be separated as in the following example—*any#time*.

- A28 Arabic numerals (1, 2, 3, 4, etc.) placed immediately above words or sentences direct that the words or sentences be rearranged in the order indicated by these numerals.

- A29 No theme will be finally accepted until all indicated errors have been corrected and all suggestions for improvement have been carried out. The grade originally entered on any theme is provisional and may be raised at the pleasure of the instructor if the revision of that theme is made very carefully and intelligently, or lowered if it is made carelessly and perfunctorily.

### A30 REWRITING OF THEMES

- A31 A theme should be rewritten only when such rewriting is requested by the instructor.
- A32 The word "Rewritten" should be placed at the head of the first page of the new version.
- A33 The new version should bear the endorsement of the original theme. (See No. A15.)
- A34 The original theme must be handed in with the new version.

### A40 TITLES

- A41 Every theme should have an appropriate title.
- A42 A title should be brief, clear, and suggestive.
- A43 Such explanatory phrases as *A Description of University Hall*, *An Exercise in Paragraph Development*, should be avoided as titles.
- A44 Usually, the title should not be a complete declarative sentence.
- A45 The theme should not begin with a reference word having for its antecedent the title or any part of the title. The title and the theme itself are independent of each other.
- A46 The first word of a title and all important words—all words except particles—should be capitalized.
- A47 The complete title should be underscored three times to indicate large capitals.
- A48 The title should be placed on the first ruled line, and a space of one line left between the title and the body of the theme.

## B

## MATTERS OF FORM

## B10

## CAPITALIZATION

B20 An initial capital is used in the following cases:

B21 The first word of a sentence.

B22 The first word of a line of poetry.

B23 The first word of a complete direct quotation.

**Example.**—When he reached home his father said simply, “Well, John, you’ve come at last, have you?”

B24 **Note.**—A capital is not used, however, (a) for the first word of a quotation closely incorporated into the structure of a sentence, or (b) for the first word of a quotation resumed in the same sentence after an interruption.

(a) **Example.**—He had heard of “the pangs of misprized love,” but he had not expected to feel them.

(b) **Example.**—“That,” he declared, “is not true. The fact is”—here he smiled, somewhat queerly—“that Billy Woods simply can’t tell the truth.”

B25 A proper noun or proper adjective.

**Examples.**—London, the United States, Jupiter, Theodore Roosevelt, Indian, Latin, French.

B26 **Note.**—Nouns and adjectives which were once proper but which have now lost their specific character are not capitalized.

**Examples.**—Titan, but titanic efforts; the Japanese navy, but japan ware.

B27 **Note.**—The names of the seasons, *winter*, *spring*, etc. are not capitalized, nor are the words *north*, *south*, and the other points of the compass unless they refer to particular sections of the country.

**Example.**—Evanston is north of Chicago.

**Example.**—The Southwest is rapidly ceasing to be a cattle country.

B30 A name is capitalized when it is used as a specific name to designate a particular individual or object and not merely to include him or it within a class. Among particular applications of this principle are the following:

B31 A title or an abbreviation of a title when connected with a proper name or when standing alone to name a definite person.

**Examples.**—President Wilson; Kaiser Wilhelm; George Brown, M. A.; Honorable J. C. Herbert, M. C. Observe the following: Aunt Mary is my favorite aunt; He is Professor Brown, the oldest professor in our faculty; I called Doctor Homan, as I could reach no other doctor; The President appeared before the Senate—A president is elected every four years.

B32 A noun or adjective forming a component part of a proper name.

**Examples.**—The Public Service Company of Northern Illinois, the Atlantic Ocean, the Rocky Mountains. Observe the following: Northwestern University is one of the larger universities of the Central West. State Street is one of the principal business streets of Chicago. The Oak Park High School formerly had very strong football teams



and regularly defeated the team of our high school. The University Club has a very attractive club building.

- B33 All important words—all except particles—in titles of books, plays, magazines, newspapers, musical compositions, articles, themes, etc.

**Examples.**—*The Origin of Species*, the *Chicago Herald*, *Alice Sit-by-the-Fire*, *How to Make Sorghum Molasses*.

- B34 The names of specific divisions, organizations, classes, subjects, etc.

**Examples.**—The Teutons, the Malays, the House of Representatives, the Department of Mathematics. Observe the following: Freshman English Composition, the Freshmen—He was a freshman who found the work in composition very difficult; the Presbyterian Church—a presbyterian form of church government; the Republican Party—a republican form of government; History A1—I am studying the history of representative government.

- B35 Names of the Deity and pronouns referring to the Deity, except when such pronouns closely follow their antecedents. Relative pronouns are rarely thus capitalized.

**Examples.**—God, the Son of Man, the Savior, the Holy Spirit. The missionary told them of Him who had died that they might live. The Almighty—him we adore.

- B36 Any term which through particular application has acquired the force of a proper name.

**Examples.**—The Bill of Rights, the Constitution, the Force Bill, the Reformation, the Renaissance, the Civil War—The Mexican people have long been engaged in civil war.

- B37 The pronoun *I* and the interjection *O* are also capitalized.

- B38 Note.—*O* is used only with a substantive in direct address and is not separated from it by a mark of punctuation; *oh* is used to express emotion, is separated from the following word (if it is not also an expletive) by a comma or an exclamation point, and is not capitalized unless it is the first word in a sentence.

**Example.**—Thy subjects greet thee, O king.

**Example.**—Oh yes, I remember him.

**Example.**—Oh, oh! You startled me.

- B39 Note.—Superfluous capitalization should be carefully avoided.

## B40 NUMBERS

- B50 In general, numbers are written out except as stated below.

- B60 Arabic numerals are used in the following cases:

- B61 To designate a number greater than one hundred that cannot be written out in one word or in two.

**Example.**—Exactly two hundred men responded.

**Example.**—The fighting strength of the battalion was reduced to 187 men.

- B62 Note.—Approximations expressed in “round numbers” are always written out.

**Example.**—The attendance is hardly fifty-five hundred.

- B63 To designate a sum of money consisting of both dollars and cents.  
**Example.**—I gave him three dollars.  
**Example.**—I gave him twenty-seven cents.  
**Example.**—I gave him \$3.27.
- B64 For cardinal numbers that refer to numbered objects; that is, for house numbers in street addresses, room numbers in buildings, page numbers in books, year numbers and usually days of the month in dates, and so on.  
**Example.**—He has a desk in Room 12 of the Security Building, 1332 East Twenty-fifth Street.  
**Example.**—You will find the statement on page 18 of the edition published in 1913.
- B70 **Note.**—A number at the head of a sentence must be written out, no matter how large it is. If the number is such as would ordinarily be represented by figures, the sentence should be rearranged so as to place the number not at the head of the sentence but within it.
- B80 **Note.**—In the same immediate context, consistency requires either that all numbers should be written out or that all should be represented by figures.

## C.

## PUNCTUATION

The marks of punctuation are the period (.), interrogation point(?), exclamation point (!), colon (:), semicolon (;), comma (,), dash (—), parenthesis marks ( ), square brackets [ ], double quotation marks (" "), single quotation marks (' '), apostrophe ('), hyphen (-), and italics (indicated in writing by a single underscore).

## C100

## SENTENCE PUNCTUATION

The primary purpose of punctuation is to make clear the relation of ideas; a secondary purpose is to aid in giving emphasis to the expression of ideas. Although in the use and placing of marks of punctuation some latitude is given to individual taste and judgment, still, especially in the punctuation of the sentence, certain principles are so generally recognized that failure to observe them may lead to ambiguity. Sentence punctuation may be Terminal or Interior.

- C110 Terminal punctuation marks the end of a sentence, as in the following cases:
- C111 " After every complete declarative sentence a period is placed.
- C112 After every complete direct question an interrogation point is placed.
- C113 After every complete, strongly exclamatory sentence an exclamation point is placed.
- C114 After every sentence abruptly broken off and left unfinished in thought a dash is placed.
- C120 Interior punctuation may be (a) continuative or (b) separative. The most frequently used marks of punctuation are the colon, the semicolon, and the comma. Usually, though not invariably,



the colon indicates a continuation of thought and follows a clause that clearly implies a statement to follow. The semicolon regularly indicates co-ordination, and its most distinctive use is to separate co-ordinate clauses not connected by a conjunction. The comma nearly always indicates separation and may separate elements of any kind whether co-ordinate or not.

C130 Continuative punctuation indicates that an addition is to follow a statement already made, as in the following cases:

C131 After an expression introducing a long and formal direct quotation a colon is placed.

**Example.**—Mr. Hamilton called Alec into the room and said: "Now, my boy, you have the opportunity that you have been waiting for. Are you going to make good?"

C132 After an expression introducing a short direct quotation a comma is placed.

**Example.**—Alec replied, "I am."

C133 After a statement followed by a formal particularization or analysis a colon is generally placed.

**Example.**—"He did for the historical essay what Haydn did for the sonata, and Watt for the steam-engine: he found it rudimentary and unimportant, and left it complete and a thing of power."—Morison.

**Example.**—The following were among the most important causes of the movement: general discontent under present social and economic conditions; widespread dissatisfaction with the political methods of the old parties; and the tremendous personal popularity of Colonel Roosevelt.

C134 After such a statement, however, when the particularization or analysis is introduced by *that is*, or *i.e.*, a semicolon instead of a colon is sometimes employed.

**Example.**—His activities were those of the students in his group; that is, he studied a little, danced a good deal, tried for an athletic team, devoted himself to three girls in rapid succession, and consumed much time and stationery in urgent or clever appeals to his parents for money.

C135 After a statement followed by an informal particularization or analysis a dash is placed.

**Example.**—We talked on a dozen subjects—love, war, politics, and the trifles of the day.

C136 After a statement followed by an individual instance or illustration, when the instance or illustration is formally introduced by *for example*, *viz.*, *e.g.*, etc.; a semicolon is placed.

**Example.**—The complete results of many of these investigations have never been published; for example, the results of the investigation as to the relations between the governor and one of the great public service corporations.

C137 After such a statement when the individual instance or illustration is informally presented without an introductory word or phrase, a dash is placed.

**Example.**—The campaign contributions came from three sources—the largest sums from great industrial monopolies.

- C138      Note.—Frequently such elements as *that is* and *for example* introduce clauses, phrases, and single words parenthetically. When such is the case, the introductory element together with the matter it heads is set off from the context by dashes or commas, just as is any other parenthetical matter. (See sections C161, C162.)
- Example.—His library—that is, what he called his library—was a little box of a room, hardly large enough to hold its half-dozen novels and its big tobacco canister.
- Example.—Some models of fighting planes, the Spad, for instance, can do better than 125 miles an hour.
- C139      *Such as* with the illustrations or particulars introduced by it usually constitutes a parenthesis and is punctuated according to sections C161, C162 below. That is, if the word group headed by *such as* is felt to be abruptly introduced, it is set off by dashes; if less abruptly introduced, it is set off by commas. *Such as* is not separated by any mark of punctuation from the word group it introduces.
- Example.—His former dependents—such as had not deserted him—tried vainly to restore his self esteem.
- Example.—The examination covered very few of the subjects on which he was most thoroughly prepared, such as English, Algebra, and American History, and within five minutes he had resigned himself to failure.
- C141      After such introductory words and phrases as *for example*, *viz.*, *in the first place*, *secondly*, *finally*, etc. a comma is placed, except that after *such as* no mark of punctuation is placed.
- Example.—The Federal Government consists of three branches: namely, the Legislative, the Executive, and the Judicial. (For other illustrations see C134 and C136 above.)
- C142      After a series followed by a summarizing word or phrase, a dash is placed.
- Example.—A rickety table, littered with papers; two broken-backed chairs, each on its last legs; a dirty cot, covered with dirtier bed-clothing; a heavy chest, its top cut and gashed—these were the only articles of furniture in the room.
- C150      Separative punctuation indicates that the relationship between contiguous elements is somewhat remote, or that such elements do not directly qualify each other. There are three general principles governing the use of separative punctuation: (1) to indicate lack of close grammatical or logical relationship; (2) to indicate co-ordination; and (3) to prevent equivocalness.
- C160      To indicate lack of close grammatical or logical relationship the marks of punctuation are used as follows:
- C161      A parenthetical or interpolated element when long or abruptly inserted is enclosed within dashes or parenthesis marks. Usage to-day prefers dashes. A particular variety of such parenthesis is that presenting



a cause or reason without an introductory conjunction.

**Example.**—After a moment—to Tom it had been an age—the teacher reappeared with a long, keen switch.

**Example.**—When his opportunity at last came, he failed to take advantage of it—he had lost his nerve.

C162

A parenthetical or interpolated element when short or less abruptly introduced is set off by commas. This rule applies to such words and phrases as *however*, *moreover*, *at least*, *in any case*.

**Example.**—The rumor, although it was utterly baseless, gained ready credence everywhere.

**Example.**—We had, in fact, been carried over a crevasse.

C163

A non-restrictive modifier, particularly a non-restrictive participial phrase or relative clause, is set off by commas.

**Example.**—The old house, built by one of the pioneers, will outlast many of its more recently constructed neighbors.

**Example.**—This story, which at first had been regarded as a bit of idle gossip, soon came to be accepted as the truth.

C164

Note.—A restrictive modifier—that is, an element dependent upon some other element and essential to its meaning—is not separated from its principal by any mark of punctuation (see also section C196).

**Example.**—Commissions were given to not more than half the men who entered the training camp.

**Example.**—Not all that glitters is gold.

**Example.**—The house built on the rock stood firm, but the house built on the sand crumbled into ruin.

C165

A word or phrase in apposition is set off by commas.

**Example.**—This course, English A, is required of all students in their first year.

**Example.**—English A1, or English Composition for Freshmen, extends only through the first semester.

C166

A phrase in the absolute construction is set off by commas.

**Example.**—The work being very difficult, we were unable to finish it so soon as we had expected.

C167

A substantive in direct address is set off by commas.

**Example.**—That report, Mr. President, is absolutely false.

C168

When such an expletive as *yes*, *no*, or *well* introduces a sentence or clause it is followed by a comma.

**Example.**—No, I am sure that he is mistaken.

**Example.**—Well, why don't you correct him?

C169

The following are set off by commas: (1) a title or an abbreviation of a title; (2) a geographical or place name; (3) the calendar number of a year.

**Example.**—(1) A. T. Hadley, Ph.D., LL.D.

**Example.**—(2) Chicago, Illinois. London, England. Evanston, Cook Co., Illinois.

**Example.**—(3) Herbert Spencer died December 8, 1903, at the age of eighty-three years.

- C171 (a) When the relationship between a principal and a dependent clause is not very close or when the first clause is very long, the two clauses are usually separated by a comma. (b) If, however, the relationship between the clauses is very close, no mark of punctuation is used. (See section C196.) Observe the difference in meaning due to insertion or omission of a comma between the clauses of the first two sentences given as illustrations below.  
**Example.**—(a) I am ready to go, wherever I may be sent.  
**Example.**—(b) I am ready to go wherever I may be sent.  
**Example.**—(a) They repeated and amplified what he had told them, although they had every reason to doubt the truth of his story.
- C172 When a sentence element is transposed from its normal position in the sentence, frequently it must be set off by a comma or commas. (See section C196b.)  
**Example.**—Suddenly, the crash came.  
**Example.**—Sergeants Jones, C. A., and Jamieson, R. E., were among the missing.  
**Example.**—His coat, shiny and threadbare, hung loosely from his shoulders.
- C173 An expression used to complete an unfinished statement by changing the construction or thought is preceded by a dash.  
**Example.**—My friends, I—but I don't see any of my friends here.
- C174 An interpolation in a quoted passage is enclosed within square brackets.  
**Example.**—The Elizabethan critic, Puttenham, wrote in 1589: "In the latter end of the same King's [Henry VII's] reign sprung up a new company of courtly makers, of whom Sir Thomas Wyatt the elder and Henry, Early of Surrey, were the two chieftains."
- C180 To indicate co-ordination, where two or more clauses not dependent upon each other are grouped to form a sentence, or where two or more similar elements of any kind have a common equal dependence upon some other element of the sentence, the marks of punctuation are used as follows:
- C181 Between independent clauses not joined by a co-ordinating conjunction a semicolon is placed.  
**Example.**—One faction lauded him as the savior of his country; the other damned him as the destroyer of his party.
- C182 **Note.**—*So, therefore, then*, etc., are not co-ordinating conjunctions, but conjunctive adverbs, and accordingly clauses introduced by them come under the rule as stated above. (See also G112.)  
**Example.**—He felt that his plea had been successful; so he awaited the result composedly.



- C183 Between independent clauses that are joined by a co-ordinating conjunction, when the clauses are (1) very long or loosely connected, a semicolon is placed; (2) moderately long and somewhat closely connected, a comma is placed; (3) very short and closely connected, no mark of punctuation is placed.  
**Example.**—(1) Those precedents sustain the decision that picketing is illegal if it employs or suggests forcible interference with the rights of free labor; but those precedents also affirm the right of laborers to organize for the purpose of entering into collective bargaining with employers.  
**Example.**—(2) I had worked with him for many years, and during all that time I had found him the most faithful of friends.  
**Example.**—(3) The lightning flashed and the thunder roared.
- C184 Between the members of a compound predicate connected by a co-ordinating conjunction, when the members are (1) very long or loosely connected, a comma is placed; (2) short and closely connected, no mark of punctuation is placed.  
**Example.**—(1) These stockades were very effectual defences against men without artillery, and were rarely taken by even the fiercest assaults of the Indians.  
**Example.**—(2) Ephemeral parties rise and fall over special questions of temporary importance.
- C185 Between the members of a series of clauses preceded by an introductory word or phrase or followed by a summarizing word or phrase a semicolon is placed.  
**Example.**—The reasons alleged for believing that Shakespeare could not have written these plays amount to this: that his early life was spent in a small country town; that he had not a university education; that most of his early associates and connections were illiterate; that his signatures were almost unintelligible; and that no single letter or manuscript exists in his hand-writing. (For another illustration see C142.)
- C186 Between the members of a series of simple, co-ordinate elements wherever a co-ordinating conjunction is omitted, and before the co-ordinating conjunction that precedes the last member of such a series, a comma is placed. (See section C196a.)  
**Example.**—He begged, protested, whined, and swore; but his captor was obdurate.  
**Example.**—Rich and poor, young and old, good, bad, and indifferent—all were present in the gathering.
- C187 To emphasize distinctness between two co-ordinate elements, these elements may be separated by a comma.  
**Example.**—The task is not to find men, but to employ them most effectively.  
**Example.**—His success resulted from two elements of his character—a willingness to take a chance, and an unwillingness to let go after once having taken hold.
- C190 To prevent equivocalness, where elements of a sentence may be wrongly grouped in thought and thus momentarily



be susceptible of more than one interpretation, marks of punctuation are used as follows:

- C191 A clause introduced by *because*, *as*, *if*, or rarely, by another conjunction, is preceded by a comma.

**Example.**—Although forty years of age, he did not look so old, as his years had left few marks upon him.

- C192 A conjunction or adverb which may be mistaken for a preposition (as is the case with *but*, *for*, and *above*, *below*, etc.) is separated by a comma from the element with which it may be wrongly grouped.

**Example.**—The birds without, despair of getting in; the birds within, despair of getting out.

**Example.**—Below, the water falls into a deep pool.

**Example.**—He could write in almost any form, but the sonnet was his favorite.

- C193 Complex sentence elements that contain simpler elements punctuated by commas are themselves separated by semicolons.

**Example.**—A rickety table, littered with papers; two broken-backed chairs, each on its last legs; a dirty cot, covered with dirtier bed-clothing; a heavy chest, its top cut and gashed—these were the only articles of furniture in the room.

- C194 The omission of a grammatically necessary element of a sentence is indicated by a comma.

**Example.**—Youth demands excitement; maturity, recreation; old age, rest.

- C195 A comma may be used wherever it really helps to make clear the meaning intended by the writer. In a very involved sentence or in a sentence in which two verbs come together, a comma may even separate a subject from its verb.

**Example.**—Whatever is, is right.

**Example.**—What evidence there was, was against him.

- C196 Note.—Normally, sentence elements having a very close grammatical or logical relationship are not separated from each other by any mark of punctuation. (See also sections C164, C171b.) For example, (a) the last of a series of two or more co-ordinate adjectives or adverbs is not separated by a comma from the word it modifies (see section C186); (b) even when the normal order is inverted (see section C172), usually a verb is not separated from its subject or its object or its predicate complement by a mark of punctuation; (c) the second member of a comparison introduced by *as* or *than* is not separated from the first member.

**Example.**—(a) Terry recognized me with quick, sharp, eager barks and nervous, excited flirts of his stumpy tail.

**Example.**—(b) “And now abideth faith, hope, charity, these three; but the greatest of these is charity.”

**Example.**—(b) “Him the Almighty Power  
Hurled headlong flaming from the ethereal sky.”

- C199 Marks of sentence punctuation should not be placed at the beginning of a line, as they mark off what has preceded, not what follows them. Quotation marks, of course, are excepted from this statement.

## C200 QUOTATION

With a direct quotation (one reproducing the exact words of a writer or speaker) special devices of form are employed. Though quoted matter is punctuated in accord with the general principles stated in the preceding sections, it will be serviceable to assemble all directions concerning quotation.

C210 The punctuation of direct quotation is as follows:

C211 When the verb of saying precedes, it is separated (a) from a long direct quotation by a colon; (b) from a short direct quotation by a comma.

**Example.**—(a) Mr. Hamilton called Alec into the room and said: “Now, my boy, you have the opportunity for which you have been waiting. Are you going to make good?”

**Example.**—(b) Alec replied, “I am.”

C212 When the verb of saying follows or is interpolated, it is separated from the quotation by a comma or by commas.

**Example.**—“It’s queer that you have not found it yet,” I remarked.

**Example.**—“If I had found it,” he rejoined, “it would be even queerer.”

C213 When the quotation is fragmentary or has a very close grammatical connection with some other element of the sentence, it is not separated by marks of punctuation.

**Example.**—He had heard of “the pangs of misprized love,” but he had not expected to feel them.

C220 With direct quotation, quotation marks are used as follows:

C221 A direct quotation is enclosed within double quotation marks.

**Example.**—For illustration, see C211, C212.

C222 When a quotation is interrupted, quotation marks are used to mark the interruption.

**Example.**—“That,” he declared, “is not true. The fact is”—here he smiled somewhat queerly—“that Billy Woods simply can’t tell the truth.”

C223 A direct quotation included within another direct quotation is enclosed within single quotation marks.

**Example.**—“Why Sis!” exclaimed Henry, “I heard him say to you, ‘Annie, you are the most incorrigible little coquette I know.’”

C224 **Note.**—The English practice, which is followed to some extent in this country, employs single quotation marks for a simple quotation, and double quotation marks for a quotation included within another. It is thus the reverse of the normal American practice.

C225 A quotation consisting of more than one paragraph or stanza is set off by quotation marks at the beginning and at the end of the whole quotation, and at the head of each paragraph or stanza. Quotation marks are omitted at the end of all paragraphs or stanzas except the last.



- C226 Quotation marks are used at the head of a sentence only to mark the words of another speaker—not another sentence by the same speaker.  
**Example.**—Compare the illustrations to section C211, C212 with that to section C232.
- C230 Other devices of form by which direct quotation is distinguished are the following:
- C231 For the use of capitals with direct quotation, see Sections B23, B24.
- C232 A formal direct quotation of several sentences is begun on a new indented line. The first line following the quotation is not indented unless the quotation completes the paragraph.  
**Example.**—The notion, somewhat too commonly entertained among the undergraduates, that hard work should not be allowed to interfere with “college activities” and the joys of college life is being strongly combated by members of college faculties. Professor Lockwood thus expresses himself:  
 “If a man is not a student, he has no right to a place in college. A man gets into college in order to learn, just as a seaman gets into a ship in order to sail the seas. If the sailor will not go aloft—will not rub and scrub—he has no right to be on board. And just so a student, if he will not read and write, and grub and think, has no excuse whatever for being in a college. The college that allows men that do not study, and who have no intention of studying, to remain enrolled in long-continued idleness is degrading itself, robbing the student, and betraying the state.”  
 The vigor of the statement reflects the strength of Professor Lockwood’s feelings. That his convictions are widely held is apparent from the actions of college authorities throughout the country.
- C240 An indirect quotation (one reproducing the thought but not the exact words of a writer or speaker) is in no way set off from its context: it is not separated from the verb of saying by any mark of punctuation; it is not enclosed in quotation marks; and its first word is not capitalized.  
**Example.**—Alec was told that he now had the opportunity for which he had been waiting.

## C300

## WORD PUNCTUATION

In what may be called word punctuation, since it is difficult to formulate general principles upon which a logical classification may be based, the various cases are classified according to the symbols employed.

- C301 A period is placed after (a) an abbreviation, (b) any symbol not enclosed within parentheses (capital Roman numerals excepted) used to number an item, except in the case of page numbers.  
**Example.**—Hon., B.S., etc., N.B.
- C302 An exclamation point is placed after a strongly emotional interjection.  
**Example.**—Ouch! that hurt.
- C303 Note.—When an interjection is not strongly emotional, or when the sentence in which the interjection stands is punctuated by an exclamation point, a comma instead of an exclamation point is placed after the interjection.  
**Example.**—Oh dear, I’ve just missed him!

- C304 Double quotation marks are used to enclose (a) slang in compositions otherwise serious and dignified; (b) words or phrases used in a peculiar or generally unfamiliar sense—including, usually, terms that are accompanied by their definitions; (c) titles of articles, poems, etc. not separately published but included in some larger publication.  
**Example.**—(b) In reading accounts of Russian affairs, an English reader is often puzzled by the terms “pood” and “verst.” The “pood” is equivalent to 36 pounds avoirdupois, and the “verst” to 3500 feet.  
**Example.**—(c) “Decorating the Small House” is the title of a serviceable article in a recent number of *House and Garden*.
- C305 A hyphen is placed between the words of a phrase when the phrase is felt to have the function of a single word.
- C306 A hyphen is placed after the first part of a word that is divided at the end of a line.
- C307 Note.—A word should be divided into only such parts as have full syllabic value; for proper division into syllables consult an adequate dictionary.
- C310 The apostrophe has the following uses:
- C311 It is placed before an s added to indicate the possessive case.  
**Example.**—John’s, boy’s, Dickens’s, men’s.
- C312 It is placed after the final letter of a word to which s is not added to indicate the possessive case; for example (1) plural forms ending in s, (2) certain singular forms ending in s or an s sound.  
**Example.**—(1) Ladies’, boys’.  
**Example.**—(2) Conscience’ sake, Jesus’ name.
- C313 It is placed before the plural sign s with letters of the alphabet, other symbols, and words considered merely as words.  
**Example.**—Mind your p’s and q’s.  
**Example.**—His speech was little more than a series of *if’s* and *and’s*.
- C314 It is placed at the point where there is an omission of a letter or letters in a contraction.  
**Example.**—Don’t, isn’t, couldn’t.
- C315 Note.—The possessive pronoun *its*, like *his*, *hers*, *ours*, etc., is not marked by an apostrophe. It is thus distinguished from the contraction *it’s* (for *it is*).
- C320 Italicization (indicated in manuscript by a single underscoring line) has the following uses:
- C231 It indicates the word or words upon which peculiar emphasis is to be placed.
- C322 Note.—For this purpose italicization should be employed very sparingly.
- C323 It marks (a) foreign words not taken into the language; (b) titles of musical and artistic compositions and of separately published books, plays, poems, periodicals, etc.; (c) letters, words, and numerical symbols, considered merely as such; (d) names of vessels.  
**Example.**—(a) The assembly adjourned *sine die*.



**Example.**—(b) *Vanity Fair* was refused publication in *Colburn's Magazine*.

**Example.**—(b) *The Descent from the Cross* is probably the best known of all Rubens's pictures.

**Example.**—(c) For illustration see section C313.

**Example.**—(d) The *Titanic* and the *Olympic* were sister ships.

C329 Superfluous punctuation of every sort is to be carefully avoided. A writer should use no mark of punctuation that he cannot justify.

## SPECIMEN THEMES AND OUTLINES

In order that illustrations of the more important principles and details of organization both of the whole composition and of outlines may be provided, two specimen themes with accompanying outlines are presented. The first, *A Successful System of Student Government*, is accompanied only by a complete statement outline; the second, *The Mary Wynne High School of Domestic Arts*, is accompanied by both a topical and a complete statement outline.

### COMPLETE STATEMENT OUTLINE OF A SUCCESSFUL SYSTEM OF STUDENT GOVERNMENT

The current tendency toward greater democracy in political matters is reflected in educational communities in the development of systems of student government, of which one of the simplest and most successful is that in operation in Lake View High School.

- I. The Lake View system of student government is administered through a commission
  - A. composed of
    1. five commissioners representing the whole student body, who are selected by means of
      - a. a nominating primary.
      - b. a popular election.
    2. a number of deputies, five being elected in each section room.
  - B. divided into five departments, each including
    1. a commissioner.
    2. deputies from each room.
  - C. presided over by the commissioner who has received the largest popular vote.
- II. The administrative activities are distributed among the various departments as follows:
  - A. The most important department, that of Public Manners and Morals, which is presided over by the president of the commission,
    1. supervises social affairs.
    2. helps to develop character and good conduct by
      - a. bringing out the best in the students.
      - b. checking extravagance and bad habits.
    3. passes upon violations of school law.
  - B. The Department of Public Health, which remedies evils overlooked or neglected by the school authorities,



1. corrects laxity in janitor service.
2. reports unhealthful conditions to the proper authorities.
- C. In the closely allied departments of Public Safety and Public Improvement
  1. the former
    - a. remedies defects in hallways and stairways.
    - b. regulates movement in the halls.
    - c. prevents minor accidents.
  2. the latter
    - a. co-operates with the former.
    - b. prevents dangerous accumulation of rubbish.
    - c. is responsible for the good appearance of the buildings and grounds.
- D. The Department of Public Attendance enforces regular class attendance.

The friction that might be expected between the commission and the students or the school authorities does not appear, because

1. the students
  - a. realize that the commission is working in their interest.
  - b. can check any usurpation of power.
2. the school authorities
  - a. sympathize with the object of the commission.
  - b. attempt to exert only indirect influence upon the activity of the commission.

## A SUCCESSFUL SYSTEM OF STUDENT GOVERNMENT

The tendency in political communities toward more direct and active participation of the citizen in matters of government, a tendency that has resulted in direct primaries and in provisions for direct popular control of legislation through the initiative and referendum, has also shown itself in educational communities. In many colleges throughout the United States the students have assumed control over themselves by means of college commissions or student councils, and in a number of high schools and grammar schools, too, student government has been introduced. The systems of government being tried out have met varying degrees of success; one of the simplest—that in force in the Lake View High School of Chicago, has been in operation for a number of years and has succeeded admirably.

The basis of this system is a group of five commissioners elected by the school at large and a body of deputies chosen from each section room. As the commissioners are the really responsible governing officers, every effort is made to secure thoroughly representative men and to prevent any improper electioneering. Every student first votes for ten candidates in a primary election, and the ten persons receiving the highest number of votes are declared nominated. Immediately afterwards, the election is held. Every student now votes for five men from the ten nominees, and the five receiving the largest vote are elected. At the time of this election, each section room elects from its own members five

deputies who are its direct representatives. The entire administrative body is then organized into five departments, each consisting of a commissioner who heads the department and the proper deputies from the section rooms. The president of this body is that commissioner who has received the largest popular vote.

The president of the commission is also the head of the Department of Public Manners and Morals—the most important of the five departments, as by it the career and the conduct of the individual student is most affected and regulated. Its duties are various: it supervises all social affairs conducted by organizations of the school; it attempts to cultivate the truest and most genuinely lady-like instincts among the girls, checking, for example, any tendency to immodest extravagance in dress; it encourages the boys to conduct themselves like men, and endeavors to curb vicious or injurious habits such as smoking. In conjunction with the heads of the other four departments, it performs the most serious duty of all—that of considering and passing judgment upon all violations of school law. Among the offenses within its jurisdiction are cheating on examination and attempts to evade the prohibition against fraternities in the high school.

Second to this chief department comes that of Public Health. On first thought, one might consider this department unnecessary in view of the fact that the school authorities provide for properly healthful conditions. When one considers, however, the large number of schools in the city of Chicago, one realizes that some details affecting student health may unintentionally be neglected by the authorities. In Lake View the school Department of Public Health remedies any such neglect. It promptly corrects any laxity on the part of the janitor force in providing heat or ventilation. It sees to it that the choking fine dust which collects during the day is removed before school opens on the following day. It sends in to the proper authorities reports of unhealthful rooms—unhealthful because of improper ventilation, overcrowding, or poor light. Astonishingly often the Department of Public Health has proved of benefit to the student body.

Two other departments, those of Public Safety and of Public Improvement, are so closely allied that they can hardly be treated separately. In almost every school, unless it is of very recent construction, the hallways and stairways are defective. The latter are often too narrow, are very much worn, and when used by large numbers sway so much that their safety is at least dubious. The hallways of old buildings are frequently so narrow that four persons can hardly walk abreast in them. And these buildings have a thousand or more lives daily within their walls! As a result of these conditions the Department of Public Safety finds its duties. Under its supervision, the unsafe stairs are repaired. The order of progress in the halls is regulated, especially in the case of the brilliant fire drills, which—despite the narrowness of the halls—empty the building in three minutes. Successful efforts are made to prevent accidents with unsheathed hatpins. The frequency of jams in the halls and on the stairs is minimized by strictly enforced regulations. The Department of Public Safety, in carrying out plans to make the school a safe place for the stu-



dents, is strongly supported by the Department of Public Improvement. Moreover, the latter department has the responsibility of seeing that the building is kept clean so that accidental fires may not start in the rubbish that ought to have been removed instead of being permitted to accumulate where the pupils have thrown it. This department, too, is directly responsible for the good appearance of the buildings and grounds. It sees to it that the grounds are not disfigured by unsightly litter and that the appearance of the school is always presentable. One who knew Lake View only in the old days could hardly believe in the possibility of so great a transformation in appearance as has actually taken place.

The department to be mentioned last is not the least in importance; it has done as much as any other to tone up the school life in a most important respect. Some students seem unable to come to class on time; others absent themselves from class so frequently that their scholastic standing suffers. These two classes feel the power of the Department of Attendance. This department is vigilant in catching and merciless in providing punishment for the habitual tardies and the class "ditchers."

It might be expected that such a body as this commission, which is concerned with practically every element of school life except instruction, would come into serious conflict with both the students and the school authorities. Such, however, has not been the case. The student body give the commission their full support because they realize that the commissioners are ultimately their representatives working in their interest, and because through their direct representatives, the deputies, they can check any usurpation of power by the commissioners. The school authorities, realizing that the commission is working for the best interests of the school, and believing that the students by working together can best solve their own problems, are glad to encourage this civic training, and they feel called upon to exert only a slight restraining and guiding influence upon the activity of the commission. Faculty and student body are equally proud of the achievements of the student commission.

## TOPICAL OUTLINE OF *THE MARY WYNNE HIGH SCHOOL OF DOMESTIC ARTS*

The Mary Wynne High School of Domestic Arts is distinguished for the success of its practical training in domestic science and domestic art.

- I. The Department of Domestic Science.
  - A. First course
    1. simple cookery.
    2. kitchen cleanliness.
  - B. Second course
    1. chemistry of foods.
    2. elaborate cookery.
  - C. Third course
    1. marketing.
    2. catering for large numbers.
- II. The Department of Domestic Art.
  - A. Dressmaking and millinery
    1. first course, plain sewing.



2. second course, cutting and fitting.
3. third course.
  - a. advanced dressmaking.
  - b. millinery.

B. Household decoration.

The success of the school is proved by the demand for its graduates for business positions and by the attractiveness of their homes.

## COMPLETE STATEMENT OUTLINE OF *THE MARY WYNNE* *HIGH SCHOOL OF DOMESTIC ARTS*

The Mary Wynne High School of Domestic Arts is distinguished for the success of its practical training in domestic science and domestic art.

- I. The department of domestic science gives the student practical experience
  - A. in the first course, in
    1. simple cookery.
    2. kitchen cleanliness.
  - B. in the second course, in
    1. chemistry of foods.
    2. elaborate cookery.
  - C. in the third course, in
    1. marketing.
    2. catering for large numbers.
- II. The department of domestic art offers courses
  - A. in dressmaking and millinery, which give the student practical training
    1. in the first course, in plain sewing.
    2. in the second course, in cutting and fitting.
    3. in the third course, in
      - a. advanced dressmaking.
      - b. millinery.
  - B. in household decoration, in which, partly through study, partly through practice, the student learns to furnish and decorate a home.

The success of the school is proved by the demand for its graduates for business positions and by the attractiveness of their homes.

## THE MARY WYNNE HIGH SCHOOL OF DOMESTIC ARTS

One of the most conspicuously successful of the many industrial high schools for girls is the Mary Wynne High School of Domestic Arts. Its curriculum includes such courses in English, mathematics, history, and the modern languages as are considered essential, but its distinctive character results from the courses in domestic science and domestic art. Its especial purpose is to prepare its graduates either to manage their own household affairs capably and easily or to take their places among the increasingly large body of self-supporting women. This aim it accomplishes by providing its students with thoroughly practical training, of which direct, first-hand experience is the most important element.

The courses in domestic science exemplify the eminently serviceable character of the work done in the school. In the first course the students are taught the fundamental processes which every housewife should know, no matter how simple her housekeeping may be. They learn to cook by actually baking bread and plain cake, cooking cereals, meats, and vegetables, and preparing simple desserts. In a similar fashion they are taught the proper care of the kitchen: they wash their dishes in steaming suds; boil their dish-cloths in soda; and keep their sinks, floor, and refrigerator spotless. Those who continue into the second course learn enough of the chemistry of foods to plan appetizing and hygienic menus. They prepare and serve entire meals, and gradually learn how to make the more elaborate dishes that their lengthening menus demand. Finally, in the most advanced classes, the pupils learn how to market economically and to plan meals for large numbers. Their training here is especially practical, as they take charge of the school lunch-room. They do the marketing, cooking, and serving themselves, and they manage so successfully that the profits pay the expenses of their department.

Like the courses in domestic science, those in domestic art are both interesting and practical. In the first year the girls learn plain sewing—but not by the old-fashioned patchwork method. They begin by buying their own materials and making whatever simple articles they wish; but, by the end of the year, each girl has a full set of muslin underwear that she has made herself. The next fall she is ready to cut her own patterns and try her hand on waists, skirts, and gowns. If she continues her work for a third year, she may take up advanced dressmaking or millinery. In the first case, she learns to use a dress-form, to plan a becoming gown, and to cut, fit, and finish it herself; in the second, she constructs stylish hat frames and covers and trims them for her own use. In either case, she must serve at least two weeks as apprentice in a shop in the city before she receives credit for the work of the year.

In addition to these courses in sewing, dressmaking, and millinery, the department of domestic art has recently introduced work in household decoration, which is proving extremely valuable. Its purpose is to teach future home-makers how to choose appropriate and harmonious furniture and rugs, wall paper and draperies. Each pupil has to do a considerable amount of text-book study and library investigation on the evolution of the modern house, the blending of colors, and the various types of furniture, and then she plans the furnishing of a home in every detail. She draws a careful plan of each room, decides on appropriate furniture and decorations, estimates the amount of money she may spend, and chooses each article only after having looked through the local stores and examined catalogues of leading firms in other cities.

The practical success of the methods employed in the school is proved by the fact that last year there were open to graduates three times as many positions at good salaries as there were graduates seeking employment. The number of attractive homes that owe most of their attractiveness to the training their mistresses have received in this school probably runs well into the hundreds.



A comparison of *The Mary Wynne High School of Domestic Art* with *Industrial Efficiency*, an unsatisfactory theme on the same subject, will emphasize the importance of carefully considered organization and lend point to many of the suggestions and directions given later in the sections devoted to the Whole Composition and the Paragraph. It will also help to make clear the degree to which both clearness and interest depend upon abundant presentation of concrete details that support and particularize the more general assertions.

## INDUSTRIAL EFFICIENCY

Industrial efficiency is a great aid to students in learning. The Mary Wynne High School of Domestic Arts, a public school for girls, offers a fine example of practical idealism. Besides supplying a foundation for the development of culture in such a way as to make the pupils love their studies, it affords practical industrial training in domestic science to make the girls skilled in all the activities of the home and able, if necessary, to earn comfortable livelihoods.

In the training for home life, the girls are taught the different methods of cooking and serving luncheons, besides other things of like character. For housewifery, they are taught how to build fires, to wash windows, and to care for refrigerators and like things. The third and fourth year courses give thorough training in the higher branches of domestic science.

The luncheon service pays the entire expense of the department. These luncheons are served daily to the students, teachers, and chance visitors. The girls also cater for women's clubs, teachers' gatherings, and similar organizations.

The school also offers general instructions in artistic harmonizing of colors. The girls are taught how best to select the furniture of a house on a given sum so that everything shall harmonize and be appropriate to its use and place. They are taught to begin with as little furniture as possible, but that of good quality.

Dressmaking is taught in such a way as to give the students an opportunity to equip themselves for profitable employment. During the last year the girls spend at least two weeks in some dressmaking establishment.

Training girls for home life is a very good idea. My own high school already offers a good many of the courses mentioned above, and the school board is preparing to add further work of the same kind. Within a few years, every girl in the school district ought to be competent to direct successfully all the affairs of her home.

D

## THE OUTLINE

- D1 An outline, carefully thought out, is of the greatest service to a writer in planning a theme, in testing its organization, and in exhibiting its structure. The first step toward an effective theme is carefully to analyze the subject—to think over and think through the material which is to compose the theme. The second step, particularly in the preparation of an expository theme, should be to form a somewhat detailed outline; that is,



to test the analysis until there is assurance that the material will be organized into a unified, coherent, and effective treatment of the subject, and to write out this analysis so that it will serve as the framework of the theme.

- D2 There are two kinds of outlines—the topical and the complete statement outline. The former, whose especial service is to the writer in his preliminary analysis, consists in grouping the headings of the theme and the subordinate topics or points in such a way as to indicate by the arrangement the degree of importance of each. The latter is the final plan, in which not merely the relative importance of the various divisions and topics is made clear by arrangement, but the exact relationship of the various parts to one another is explicitly stated. It is the articulated skeleton of the theme. In many particulars the same rules and suggestions apply to the construction of both a topical and a complete statement outline.

D10 THE STRUCTURE OF OUTLINES

- D11 The outline should indicate clearly both the structure and the content of the theme. (a) The division of the whole subject into principal stages and of the principal stages into their component steps should be carried far enough to make apparent the structure of the theme and the relation of its parts. (b) The analysis of the material should be carried so far that the sections indicated by the main headings, taken together, provide for a complete treatment of the whole subject, and that, likewise, the subordinate points of similar notation grouped under a single heading suggest clearly an adequate development of the part of the subject indicated by this heading. In mathematical terms, the sum of all the topics I, II, III, etc., should clearly equal the whole subject; the sum of the heads A, B, C, etc., under I should equal an adequate development of topic I; the sum of the points 1, 2, 3, etc., under A should equal the full development of topic A; and so on.
- D12 The outline should not have too many main headings—main headings indicate only the fundamental divisions of the whole subject. A large number of main headings usually means that the preliminary analysis has been faulty in regarding as principal stages what are actually subordinate steps of a single stage. Wherever there has been excessive subdivision, a comprehensive heading must be phrased and under it must be subordinated the topics or points that have been wrongly put as main headings.
- D13 The analysis should usually be carried to such a degree that the outline presents all the essential divisions and subdivisions of the subject but not the ultimate details of the theme; details not developed in the theme but merely enumerated should not appear in the outline.

- D14 Usually it is illogical to indicate a single subdivision under any heading. If the heading contains only a single point, no subdivision should be indicated; if it includes more than one, the analysis into subdivisions should be made.
- D15 The division of the subject into its principal sections should be determined according to some one principle consistently followed; similarly, the analysis of each division and of each subdivision should be governed by the consistent application of one principle to each (see Coherence, E230).
- D16 The headings should indicate not form or function but content. Headings such as Introduction, Body, and Conclusion are, therefore, insufficient in themselves. A heading should indicate clearly the actual content of the particular division of the corresponding theme.
- D17 (a) Every heading, principal or subordinate, should be broad enough to cover all the subheadings or points grouped under it. (b) All headings of the same logical rank must be mutually exclusive—there must be no overlapping. (As an illustration of (a), in the outline of *The Mary Wynne High School*, heading II, "The Department of Domestic Art," is broad enough to include both the subheading of "Dressmaking and Millinery" and that of "Household Decoration." As an illustration of (b), it would have been wholly illogical to make "Household Decoration" into heading III co-ordinate with heading II, "The Department of Domestic Art," as the latter logically includes the former; in such a classification II and III would have overlapped.)
- D18 A subordinate point must be placed under the particular heading of which it is properly a part. If the subject has been analyzed completely and clearly, every bit of material to be used in the theme will have its especial function, and accordingly every point in the outline will have its particular place.
- D19 The headings of parallel stages should, so far as is practicable, be given similar form; that is, if the heading of the first main division is a phrase, the headings of all the main divisions should likewise be phrases; if the heading of the first is a noun, the headings of all the others should be nouns; in the same way, if the first subordinate heading of a subdivision is a noun, all the subordinate headings of the same rank in this subdivision should be nouns; and so on. For illustration, see the outline on pages 29-30.
- D21 If the theme requires an introductory or a concluding section, the essence of the introduction or the conclusion should be presented in complete statement form (see the outlines of *The Mary Wynne High School*, pages 29 and 30). If either of these sections has definitely marked stages, the necessary division should be made (see the outline of *A Successful System of Student Government*, pp. 26-27). No formal connective or transitional element need be employed to unite the introduction or



the conclusion with the body of the theme, but the organic relationship must be made apparent.

- D22 The outline is the skeleton of the completed theme; accordingly, in material and in arrangement the theme should follow the outline. If the material of the theme has been carefully analyzed and the outline properly constructed, significant divisions of the outline will correspond with the paragraph divisions of the theme.

### D30 NOTATION AND INDENTION OF OUTLINES

The relative rank of every division and point in the outline should be made obvious by means of consistently employed systems of notation and indention. Observe the indention and notation of the outlines on pages 26-27, 29-30.

- D31 A flexible and adequate system of notation is that according to which the main headings are marked by Roman numerals I, II, etc., those of next importance by capital letters A, B, etc., the third by arabic numerals 1, 2, etc., the fourth by small letters a, b, etc., and heads or points still further subordinate by small letters with exponents—for the fifth stage  $a^1$ ,  $b^1$ , etc., for the next  $a^2$ ,  $b^2$ , etc., and so on.

- D32 A consistently employed system of indention makes clear to the eye the relative degree of subordination of the headings and points composing the outline. (a) The principal headings should be indented one step from the left-hand margin, all headings of second rank should be indented one step beyond the principal headings, all those of third rank should be indented one step beyond those of second rank, and so on. (b) The second and succeeding lines of a heading should not begin to the left of the first line of that heading; that is, no part of a heading should project to the left beyond the point at which that heading begins. (c) Throughout the outline the beginning of all points or headings of the same degree of subordination should be kept in a vertical line.

### D40 PUNCTUATION AND CAPITALIZATION OF OUTLINES

- D41 In topical outlines a few directions are necessary as to the use of capital letters and marks of punctuation. (a) Only the headings of the main divisions (I, II, etc.) and those of next rank (A, B, etc.) should begin with capital letters. (b) The headings of the main divisions (I, II, etc.) and the headings or points of ultimate subdivision should be followed by periods; the punctuation within each separate subordinate heading should be according to the usual principles of punctuation.
- D42 In complete statement outlines the usual principles of capitalization and punctuation are to be followed exactly as in any other piece of connected writing.



## D50 SPECIAL DIRECTIONS FOR THE COMPLETE STATEMENT OUTLINE

- D51 The complete statement outline has been defined on page 33. Its distinctive characteristic is that it not only arranges the headings to suggest the structure and content of the theme but also definitely states the relations of the parts to the whole. The general principles given above (pages 32-35) apply, of course, to the construction of a complete statement outline, and in addition there are special directions. For illustration, see the complete statement outlines on pages 26-27 and 29-30.
- D52 The heading of each main division should be a topic clause—one containing, that is, a subject and predicate—which indicates broadly the content of the division.
- D53 (a) Any series of successive single headings taken in order from a main heading down to the point of lowest subdivision should make a grammatically complete sentence; and (b) every heading or point that appears in any division of the outline should stand in grammatical relation to the immediately preceding head and to the sentence which is begun by the topic clause constituting the main heading. (For example, (a) in the outline of *A Successful System of Student Government* (page 26) each of the following series of successive headings makes a complete and grammatical sentence: I, A, 1, a; I, A, 1, b; I, A, 2; I, B, 1; I, B, 2; I, C. Similarly, (b) each of the points or headings A, 1, a, etc., stand in grammatical relation to the immediately preceding heading and to the sentence begun by I.)
- D54 The headings of the main divisions need not be united by connective elements, but their relation to each other and to the whole subject should be clearly and readily perceptible.

## E THE WHOLE COMPOSITION

- E1 The whole theme should be carefully planned. An hour spent in thinking over the subject and thinking through the material will save more than an hour wasted in false starts, in stumbling efforts to continue, and in rewriting to add matter that reflection shows should have been included or to remove matter that obviously has no proper place in the actual theme. Effective organization of the material depends upon careful planning in advance. Both the planning and the actual writing of a theme should be guided by three fundamental principles—Unity, Coherence, and Emphasis.

### UNITY

- E100 The principle of Unity has two phases—the inclusion of essential material and the exclusion of unessential material.
- E110 More fully stated, the first requisite of Unity is that the theme should present all the material that is necessary for the adequate treatment of the subject. All essential stages of the

development must be included, and these stages must be presented by the details, reasons, proofs, illustrations, and so forth that are necessary to a rounded and satisfying treatment.

- E111 One offense against this requirement of Unity is a failure to present all the essential stages of the development. This error is to be rectified by such a redivision of the whole as will include the omitted stage.
- E112 A second offense against this requirement of Unity is a too sketchy and slightly developed treatment of the various stages or of any one of them. The remedy is to supply the particular details, reasons, illustrations, and so forth that are necessary for a rounded and adequate development. See section F121.
- E120 The general principle of Unity requires in the second place that all material not proper to the adequate treatment of the subject be rigorously excluded from the theme. Everything written presumably upon a definite subject should contribute unmistakably to the development and presentation of that particular subject.
- E121 The chief offense against this requirement of Unity is the inclusion of extraneous matter. The remedy is to remove from the theme everything the inclusion of which is not warranted by its pertinence to the particular subject.

## COHERENCE

- E200 The principle of Coherence comprises the two requirements of Order and of Connection. The writer must organize his material; he must so order the various parts of the theme that they form not isolated sections but a well knit whole, and he must make clear to the reader the relations of the various parts to one another and to the whole.
- E210 The first requirement of Coherence, that of Order, demands that the writer marshal his ideas, think in straightforward fashion, keep in mind the end from the beginning, throughout the theme present his material according to some consistently followed plan. A consistent plan requires (1) that the parts or stages of the whole theme be determined according to some well-considered principle, and (2) that the single parts or stages be so ordered that the thought of the whole moves steadily forward. The offenses against order are of two kinds—ill-considered division of the whole subject and illogical arrangement of material.
- E220 Ill-considered division results in three serious defects of organization:
- E221 The first is an indiscriminate grouping of material and a consequent confusion of plan. The remedy is to determine the really significant divisions of the whole theme, to settle upon the content of each division,



and to arrange in each the material that properly belongs in it.

E222

The second is excessive division, or failure to recognize that parts presented as distinct stages are so closely related that they actually form a single complete stage. The result is that the reader fails to see immediately the interdependence of parts and misses the connection that should have been made obvious. The remedy is to combine under a single sufficiently inclusive topic all material that actually develops a definitely marked stage in the development of the theme.

E223

The third is insufficient division, or the grouping together of two or more complete stages which are related to one another, but each of which forms a distinct step in the development of the whole theme. The result is that the reader cannot clearly and easily perceive the significant stages of the development. The remedy is to divide the subject matter into sections each of which contains the material presenting a significant stage and to provide appropriately limited topics for each section.

E230

Illogical arrangement prevents the steady progression of thought; it means backing and filling and tacking from side to side instead of sailing straight ahead. To aid the reader in following the course of thought, the writer must both place the various sections of the theme and arrange the material of each section according to some principle of order that is consistently adhered to. (a) In a simple historical narrative and in an explanation of a process, the most natural and usually the most effective order is chronological, according to which events or stages are arranged in the order of their succession in time. (b) A second order frequently serviceable is a consistent procedure from the more general to the more particular, or the converse. (c) For contrast or comparison usually the most effective order is that of balance, according to which the similar or opposed ideas are given similar form and set clearly over against each other. (d) Frequently the order of climax can be best employed; according to this, the material is arranged so as to present the ideas in the ascending scale of their importance, logical or emotional. The order of the stages in the presentation of the whole theme and that of the development of the material in each stage need not be the same; but the placing of all the main stages must be according to a single well defined arrangement; if these principal sections are divided further, the subdivision of each of the larger sections must be made according to a single principle; and the arrange-



ment of all the material within a single stage must be according to a single definite order. For example, the stages in the presentation of the whole theme may be arranged according to time order; and the first stage may be developed by passing from general to particular statement, the second stage by contrast, the third by time order, and so on. But the material of each stage should be presented according to one consistently employed order. (The organization of both *A Successful System of Student Government*, pages 27-29, and *The Mary Wynne High School of Domestic Arts*, pages 30-31, observes this principle of orderly arrangement. An analysis of either of these themes will be an effective illustration of this section.)

- E240 Connection, the second requirement of the principle of Coherence, demands that the exact relationship of the stages to one another and the exact import of all the material composing each stage be made perfectly clear by the use of connective elements that point out the direction of the thought. These elements may be compared to the milestones and directing marks upon a highway—they serve to keep the traveler on the right road. So far as the whole theme is concerned, the requirement of Connection is that the exact relationship of every paragraph to the preceding and the exact relationship of every group of connected paragraphs to the preceding group be made apparent by appropriate transitional or connective devices. Sometimes a transitional sentence or clause at the head of a succeeding paragraph or section is necessary to show the relationship to the preceding paragraph or sections. Most frequently, however, this relationship can be indicated by the simpler devices—words or phrases or inversions of word order—employed to connect the sentences within a paragraph. (See section F299.) The subject of connection between the parts of the paragraph is treated under the head of Paragraph Coherence (Sections F240-F297).
- E250 (a) Related both to Unity and to Coherence is an important consideration in planning and still more in actually composing a theme—the maintenance of a consistent Point of View. If a theme is a narrative of one's own personal experience, the personal point of view should be preserved throughout; if it is an impersonal exposition, the personal element should not be sporadically injected. An account of a single typical day should be confined to the events of this one day without reference to what "usually" happens. A description should be written from the point of view of one person who actually could have perceived what is being described. (b) If a change in point of view is required, the change should be unmistakably indicated

and the necessary transition clearly made. Especially exasperating is an unmotivated change in pronouns from "one" or "they" to "you" or "we."

## EMPHASIS

- E300 The third general principle that should guide the planning of a theme is that of Emphasis. A theme should not only present a single subject adequately and clearly, but it should also present this subject effectively. Especially should it make prominent the most important part or parts of the whole treatment. The principle of Emphasis has two phases—Position and Proportion.
- E310 The rule of Position is that the most important matter should be placed where it will catch and hold the reader's attention most strongly. The emphatic positions are at the beginning and at the end—of a stage or of the whole theme—and the end is a position of greater emphasis than the beginning. Usually if the treatment of the subject can properly be so ordered as to bring the most important matter into one of these positions—especially the end—this arrangement should be adopted.
- E320 The rule of Proportion is that the more important ideas should be given the fuller development. The writer must (a) restrict his subject so that he can treat it adequately within the prescribed space—not all subjects can be presented fully and effectively in 700 or 1000 or 1500 words; (b) decide what parts of this subject are most significant; and (c) proportion his space accordingly. Reiteration, illustration, abundant detail should impress the more important ideas upon the mind of the reader, and the relatively greater bulk should catch his eye.

## INTRODUCTION AND CONCLUSION

- E400 The greatest difficulties in the effective management of a theme are apt to be encountered at the beginning and at the end; an unnecessary or fumbling introduction or a "tagged on" or faltering conclusion spoils the whole effect of a theme otherwise well organized. Neither introduction nor conclusion exists for its own sake; the sole purpose of the former is to lead easily and clearly into the presentation and development of the subject; the sole purpose of the latter is to round out this presentation and development satisfyingly and effectively.
- E410 Two particular cautions or suggestions concerning introductions follow:
- E411 In very many—probably most—short themes no formal introduction is necessary. Frequently it is advisable to begin at once with the actual treatment of the subject, possibly with a suggestion of the particular content or purpose of the



whole or an indication of the point of view in the first sentence. An unnecessary introduction is to be avoided.

E412 In papers of considerable length a more formal introduction may be needed. It may serve to clear the ground for the treatment of the subject, for instance, by presenting necessary preliminary information, by indicating the framework of the theme, by making clear the scope of the treatment, by showing the circumstances that occasioned the writing, or by stating the writer's point of view or his especial qualifications. Sometimes it may serve to catch the attention of the reader by showing the connection of the subject to be presented with another subject in which he has an interest. But whatever form the introduction may take, it must serve the one purpose of really introducing the theme.

E420 Three particular cautions or suggestions concerning conclusions follow:

E421 Every theme, no matter how long or how short, should give the impression of having been completed, not of being merely broken off. Sometimes a concluding section is necessary to round out the whole, sometimes a single sentence or even the turn of a phrase is adequate, but there must be some definite indication that the theme is complete.

E422 The conclusion should be no longer than is necessary adequately to round out the theme. If one sentence is adequate, every additional sentence weakens the effectiveness. For many short themes no formal concluding paragraph is needed—frequently a single sentence is ample.

E423 The conclusion, whatever its length, should grow naturally out of the theme itself and be felt as an integral, vital part of the theme. It must not introduce an unwarranted change in point of view or bring forward material not implied in the theme. Its sole function is to complete effectively the treatment of the particular subject that it concludes. An unnecessary or inorganic conclusion is a fatal defect.

## F

### THE PARAGRAPH

F1 A paragraph may be either a definite stage in the development of a longer theme or a miniature theme complete in itself. In either case, a well organized paragraph is a group of sentences so related as adequately to develop a single idea or present a single situation. In Description and Narration, a paragraph usually presents or develops a single scene or situation; in Exposition and Argumentation, it presents the development or amplification of a single idea. It must be borne constantly in mind that a properly constructed paragraph is not simply a group of sentences, but that it is a group of sentences serving some definite purpose—presenting a particular stage of the explanation or



proof, definitely advancing the action, presenting some phase of character or some unified impression, and so on. The content and structure of a paragraph should be determined by the principles of Unity, Coherence, and Emphasis, which apply even more rigorously and definitely than in a longer composition of several paragraphs.

- F2 The nucleus of every properly constructed paragraph is a clearly defined idea to the development of which each sentence contributes. This idea, or paragraph nucleus, is called the topic. In the more closely organized forms of composition, such as are Exposition and Argumentation, this central idea or topic should be capable of reduction to a single, unified sentence. The topic sentence need not always be explicitly stated in the paragraph itself, but may be in solution, so to speak; it should, however, always be definitely formulated in the mind of the writer. Usually it is safer to state the topic explicitly as one of the sentences of the paragraph; it will then serve as a guide and check in the presentation of material. Moreover, until a writer has acquired skill in composing effective paragraphs, he had best state the topic, whenever practicable, at the head of the paragraph so that he can keep it steadily before him from the beginning. This position of the topic sentence also indicates to the reader the content of the paragraph and aids him in following the thought.

## METHODS OF PARAGRAPH DEVELOPMENT

- F10 The topic may be developed into the complete paragraph by several methods; probably the most generally useful are those illustrated below.
- F11 (1) Definition of the topic statement or of some part of it. Definition includes not merely (a) logical definition, but also (b) repetition of the topic to secure greater clearness and definiteness, (c) amplification or restriction of the topic, for example, by a statement as to what it is *not* or what it does *not* include, and (d) explanation of terms employed in the topic statement. Repetition and logical definition are illustrated in the first specimen, and repetition and restriction by negation are illustrated in the second. The test of success in definition is clearness and adequacy; no likelihood of misunderstanding or misinterpretation should be allowed to remain.

(1) *Memory proper*, (TOPIC REPEATED) or secondary memory as it might be styled, (LOGICAL DEFINITION) is the knowledge of a former state of mind after it has already once dropped from consciousness; or rather it is the knowledge of an event, or fact, of which meantime we have not been thinking, with the additional consciousness that we have thought or experienced it before.—William James, *Briefer Course in Psychology*.

(2) Practically, then, at present, “*advancement in life*” (DEFINITION) means becoming conspicuous in life; (DEFINITION REPEATED) obtaining a position which shall be acknowledged by others to be respectable or honorable. (DEFINITION BY RESTRICTION)

We do not understand by this advancement, in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. (DEFINITION REPEATED) In a word, we mean the gratification of our thirst for applause.—Ruskin.

- F12 (2) Presentation of the particulars or details implied in the topic idea or situation. The especial caution is that (a) the details must be selected with reference to the particular idea or situation implied in the topic, and (b) they must be adequate to develop this idea or situation.

The isle—the undiscovered, the scarce believed in—now lay before them and close aboard; and (TOPIC) *Herrick thought that never in his dreams had he beheld anything more strange and delicate.* (PARTICULARS) The beach was excellently white, the continuous barrier of trees inimitably green; the land perhaps ten feet high, the trees thirty more. Every here and there, as the schooner coasted northward, the wood was intermitted; and he could see clear over the inconsiderable strip of land (as a man looks over a wall) to the lagoon within; and clear over that, again, to where the far side of the atoll prolonged its penciling of trees against the morning sky. . . . (TOPIC RESTATED) So slender the isle seemed amidst the outrageous breakers, so frail and pretty, he would scarce have wondered to see it sink and disappear without a sound, and the waves close smoothly over its descent.—Stevenson, *The Ebb Tide*.

(TOPIC) *Reminiscences or references to his [Shakespeare's] works are frequent in contemporary literature.* (PARTICULARS) Among these are several passages in two plays, *The Return to Parnassus*, acted in St. John's College, Cambridge, about 1601. In one passage, Kempe, the famous actor, speaks slightly of the acting qualities of the plays by university pens and continues, "Why here's our fellow Shakespeare puts them all down; ay, and Ben Jonson too,"—another identification of the actor and the dramatist Shakespeare. Another character in these plays prefers Shakespeare to Chaucer, Gower, and Spenser. Less enthusiastic though sincerely appreciative is John Webster, who, in the Address to the Reader prefixed to *The White Devil*, 1612, acknowledges his indebtedness to his predecessors, Chapman, Jonson, Beaumont, and Fletcher, and to "the right happy and copious industry of Master Shakespeare, Master Dekker, and Master Heywood." (TOPIC RESTATED) Though of widely varying significance and interest, the numerous allusions to Shakespeare or to his plays give further testimony to his growing reputation.—Neilson and Thorndike, *The Facts about Shakespeare*. Used by permission of The Macmillan Company.

- F13 (3) Development of a comparison or a contrast. In such a paragraph the topic may (a) be completely stated in a single sentence; or (b) it may be divided, one member of the comparison being first presented and then developed, the second member later being treated similarly. In either case, the comparison or the contrast can be made most effective by the selection of clearly corresponding particulars of likeness or opposition, and by such an arrangement of these particulars as makes the likeness or opposition readily apparent.

a. (TOPIC) *The vast results obtained by science are won by no mystical faculties, by no mental processes other than those which are practiced by every one of us in the humblest and meanest affairs of life.* (COMPARISONS) A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct mammals of Montmartre from fragments of



their bones. Nor does the process of induction and deduction by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. (TOPIC RESTATED) The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly.—Huxley.

b. (TOPIC STATEMENT OF FIRST MEMBER OF THE CONTRAST) *In our time, the audience of a member of Parliament is the nation.* (PARTICULARS) The three or four hundred persons who may be present while a speech is delivered may be pleased or disgusted by the voice and action of the orator; but, in the reports which are read next day by hundreds of thousands, the difference between the noblest and the meanest figure, between the richest and the shrillest tones, between the most graceful and the most uncouth gesture, altogether vanishes. (TOPIC STATEMENT OF SECOND MEMBER OF THE CONTRAST) *A hundred years ago, scarcely any report of what passed within the walls of the House of Commons was suffered to get abroad.* (PARTICULARS) In those times, therefore, the impression which a speaker might make on the persons who actually heard him was everything. His fame out of doors depended entirely on the report of those who were within the doors. In the Parliaments of that time, therefore, as in the ancient commonwealths, those qualifications which enhance the immediate effect of a speech were far more important ingredients in the composition of an orator than at present.—Macaulay, *Essay on William Pitt*.

- F14 (4) Illustration of the topic, which is usually some general truth, by the citation of one or more specific instances or examples. The effectiveness of this method depends upon the careful choice of illustrations that at all points—except those specifically excluded—clearly apply to the particular topic.

(TOPIC) *Railroads and telegraphs make the world smaller.* (SPECIFIC INSTANCE) A Chicago man may work at his office until five o'clock one afternoon, spend the night in restful slumber on a sleeping-car, and awake next morning in Buffalo, New York, in time for breakfast. As he sips his coffee he may read in the telegraphic dispatches of the morning paper the news of the past twelve hours, including details of the war in Europe, election returns from California, and shipping news from China. His family may have left Chicago eighteen hours previously during a mid-winter blizzard and now be basking beneath the palms of Florida. Anxious to learn of his wife's safe arrival, he may send her a telegram and receive a reply within thirty minutes. While he is awaiting the reply, he receives a cable message that five hours previously a ship in which he has an interest has run upon a reef off the coast of Australia. (TOPIC RESTATED) Thus, because of rapid railway transportation and instantaneous telegraphic communication, a thousand miles has become a sleeping spell and ten thousand but the momentary click of a telegraph key.

- F15 (5) Presentation of proof of the topic statement or of reasons to support it. The effectiveness of this method depends (a) upon the force of the proof or reasons advanced and (b) upon the definiteness and clearness with which they are applied to the particular topic.

Freedom of bargaining is not only thus essential to the community, especially to the workingmen; (TOPIC) *it is also essential to the best interests of the trades-unions.* (REASONS) The trade-union, to be permanently efficient, must be an organization of free men; it must be



composed of members who believe in unionism and are loyal to it; it must be an industrial army of volunteers, not of drafted men; it must make its way in the labor world by persuading the laborers that it is for their interest to join it and be loyal to it, not by coercing them to join it by threats of violence on the one hand or starvation on the other. . . . If the workingmen are coerced into a labor organization, as some labor leaders would have them in this twentieth century, the same process which deprives them of their freedom deprives the labor organization of that spirit of brotherhood which is at once the justification for its existence and the inspiration of its power. The right of labor to organize rests upon the right of the individual to labor. Whoever denies this right of the individual denies the foundation on which the right of organized labor rests.—Lyman Abbott. *The Open Shop*.

- F16 (6) Presentation (a) of the effects that result from the causes stated in the topic, or (b) of the causes that produce the effects stated in the topic, or (c) a combination of cause and effect. The effectiveness of this method depends (1) upon the selection of vital causes adequate to produce the effects stated and (2) upon the cogency with which the cause and effect relation is disclosed.

At last, however, (TOPIC) *invention made another start*; (CAUSE) and it made it by the efforts of the lay society, which rejected theocracy, kept the state free, and which presently discovered, one after another, the industries, sciences, and arts. (EFFECTS) All was renewed; America and the Indies were added to the map; the shape of the earth was ascertained, the system of the universe propounded; modern philology was inaugurated, the experimental sciences set on foot, art and literature shot forth like a harvest, religion was transformed: there was no province of human intelligence and action which was not refreshed and fertilized by this universal effort. (CAUSE) It was so great (EFFECTS) that it passed from the innovators to the laggards, and reformed Catholicism in the face of Protestantism which it formed. This was Europe's grand age, and the most notable epoch of human growth. To this day we live from its sap; we only carry on its pressure and efforts. —Slightly adapted from Taine's *History of English Literature*.

- F17 In independent composition a writer rarely develops a topic into a paragraph by the exclusive use of a single method; usually the character of the topic itself demands the employment of more than one method. For example, some part of the topic may require definition, or the whole topic may require limitation; the limited topic may then need to be supported by the presentation of reasons, and later to be illustrated by an example; and so on. The topic itself should determine what method or methods of development are to be employed and whether there should be more than one.
- F18 But in order to acquire familiarity with these methods—merely as tools—and facility in the use of them, an untrained writer may need practice in developing a topic into an adequate paragraph by a single method. He should then see to it that the material used actually develops the topic according to the particular method attempted.

## PARAGRAPH UNITY

- F100 Paragraph Unity demands that every paragraph have a single, definite purpose; that all the sentences composing the paragraph be intimately connected with one another and contribute to the purpose of the paragraph; and that this purpose be adequately developed. In other words, (a) every paragraph should have a definite topic; (b) every sentence, every bit of material should aid in the development and presentation of this particular topic; and (c) the sum of all the sentences should be an adequate treatment of the whole topic.
- F110 The formal sign of a paragraph is indention; that is, the beginning of the first line of a paragraph is set in from the left hand margin. Improper indention results in violation of Formal Unity of the paragraph.
- F111 Indenting the beginnings of mere parts of a paragraph makes such parts wrongly appear as whole paragraphs. (a) This error should be corrected in the manuscript by uniting the parts through placing “No ¶” at the point or points where division has been wrongly made. (b) If the whole paragraph as thus united has no topic sufficiently broad to cover the parts now grouped together, a sufficiently inclusive topic should be formulated and placed as nearly as is practicable at the head of the paragraph. (c) Division into too short paragraphs is irritating to the reader, and usually does not coincide with any significant division of the whole subject. Though rarely a paragraph may properly consist of a single sentence, yet it normally consists of a group of several sentences. If a writer’s practice is to mark off every two or three sentences as a paragraph, he may be reasonably sure that his practice is faulty and that he should revise his work.
- F112 Failure to indent the opening line of every new paragraph makes two or more paragraphs wrongly appear as one. (a) This error should be corrected in the manuscript by a proper division into paragraphs through placing the sign “¶” at the point where a new paragraph really begins. (b) Unless each of the new paragraphs as thus constituted has a topic definitely limited to cover only the material in each, a new and properly restricted topic should be formulated for each. (c) A paragraph of too great length is difficult to read, and usually is an indication that the writer has not made such an analysis of the whole subject as to realize the stages of its development. If a paragraph runs to excessive length, the writer should determine whether the material composing it does not properly fall into separate sections each of which should be indicated as a paragraph under its more limited topic.
- F113 In dialogue, every time there is a change of speaker a new paragraph is made, and the explanatory or descriptive comment of



the writer is included in the same paragraph as the speech to which it applies. A paragraph in dialogue may thus consist of a single word, such as "Yes" or "No."

F120 Failure to realize that a paragraph should (a) develop its topic adequately and (b) develop a definite topic results in violations of Logical Unity.

F121 Probably the most frequent cause of unsatisfactory themes is inadequate development of the stages represented by paragraphs. An inexperienced writer is apt to do little more than indicate the content of these stages—provide only the general statements, which need to be supported by the specific details, the reasons, the illustrations that would make his treatment vivid and satisfying. He must come to realize the vital necessity of fullness and concreteness of presentation. After having definitely formulated the topic of a paragraph, he should ask himself, "What is necessary for a *completely adequate* presentation and development of this topic?" Nor should he be content until he has found the answer, and in accordance with it has composed a complete and well rounded paragraph. If the topic is too broadly stated, it should be limited; if the meaning of some part of it is liable to misinterpretation, it should be defined; if a pertinent illustration is needed, such an illustration should be supplied. Probably the most common sort of topic is a general statement in which particular details are implied or specific instances are suggested; the development of a topic of this kind into an effective paragraph depends very largely upon the abundant presentation of pertinent and concrete instances or details. The greater interest and effectiveness of *The Mary Wynne High School* as compared with *Industrial Efficiency* (see pages 27-29, 30-31) is due partly to arrangement of material but even more to the fact that in the former the general topics of the paragraphs are developed in full and interesting detail. Whether a paragraph is a composition complete in itself or is only a definite stage in a longer theme, it is of the highest importance that it should be an adequate development of its topic. (For various methods by which topics may be developed into paragraphs, see above, sections F10-F17.)

F122 The second requirement of Logical Unity of the paragraph is frequently violated through a careless inclusion of material that does not contribute directly to the purpose of the paragraph—material which is plainly foreign to the topic, or which is only apparently relevant because it is suggested by something that is properly included. A writer must realize that an effective paragraph is not a mere collection of statements loosely related to one another, but that it is an organic development of a clearly formulated and defi-



nately limited topic (see section F2). Throughout the composition of a paragraph, he should keep the particular topic clearly in mind as his guide, and he should exclude from the paragraph everything that is not pertinent to this particular topic.

F123

The first of the following two paragraphs from the same assignment owes much of its effectiveness to arrangement and to abundance of vividly presented details; but it owes even more to the fact that every detail has been chosen for its pertinence to the definite topic—the bewildering rapidity of change in fashions for women. The second paragraph lacks the abundance of specific detail that marks the first and in addition has irritating errors; but its really fatal weakness is that it is merely a collection of rambling observations on “Fashions” instead of a development of a particular topic. The presumptive topic is the general realization of the rapidity with which fashions change. But this topic—the general realization—is nowhere developed. Nor is the idea of rapidity brought out except slightly in the third and fourth sentences, or even that of change except in these two sentences and in the next to the last. The fifth, sixth, and seventh sentences are wholly extraneous, the sixth and seventh actually implying slowness instead of rapidity of change. The two paragraphs illustrate both the observance and the non-observance of the two requirements of Logical Unity.

(1) *Fashions—particularly fashions for women—change with bewildering rapidity.* We do not have time to grow accustomed to one style before another has taken its place. No sooner do women learn to walk with the short, mincing steps required by skirts scarcely a yard in circumference, than skirts suddenly widen and a manly stride is in vogue. Hats which are smart in the fall degenerate so rapidly when put away for a season that by early spring they are as old-fashioned as anything in *Godey's Ladies' Book*, and must be relegated to the scrap-heap or the Salvation Army. Not only do styles vary from season to season, but they even change radically within the same season—advanced spring fashions are out of date long before the proverbial twenty-first of March, and styles pictured in November magazines have already become passé by the last of October. One can keep abreast of the times in nearly every branch of civilization, but in the matter of women's dress it is practically impossible: the changes take place almost over-night.

(2) *The fact that fashions change with bewildering rapidity is realized by almost everyone, man, woman, and child.* It has more to do with the fashions for women, because they are the most extreme. Only a very careful and keen shopper can purchase a suit in the fall and obtain a style that will be good the next year. Besides the marked changes in style from one season to the next, slighter variations are continually being shown. Paris takes the lead in designing them and then the Americans follow suit. First New York gets the styles and then sends them to the other large cities, from where the smaller cities and towns get them at last. Some towns which are not near a large city are far behind other places. Fashions in women's clothes are not the only kind that are changeable. A

gentleman's hat formerly had the bow on the side, but now very often the bow appears in the back. It is the same with all sorts of clothing.

## PARAGRAPH COHERENCE

- F200 Paragraph Coherence demands that the sentences composing the paragraph be so ordered as to bring out the purpose of the paragraph, and so connected as to make clear the relation of one sentence to another. In other words, the requirement is (a) that the material be logically ordered so that the thought may move straight forward; and (b) that by the use of suitable forms of sentence structure and of connecting words and phrases the relations of the sentences to one another shall be clearly indicated.
- F210 Order in the paragraph, like order in the whole theme, requires that the material be so arranged as to make the purpose of the writer apparent to the reader. This requirement includes (a) clear recognition of the stages into which the development of the topic falls, and (b) arrangement of the material in each stage according to some definite principle of order.
- F220 The first of these complementary requirements is that in a paragraph developed by more than one method, each of the stages representing development according to a **single** method should be completed before the next stage is attempted. For example, if the whole paragraph includes definition of the topic, details implied in it, and an illustration of it, the definition should be completed before the details are brought forward, and the stage of grouped details should be completed before the illustration is introduced.
- F230 The second of these requirements of order is that in a paragraph developed by a single method and in each stage of a complex paragraph the material should be arranged according to a single definite principle. Suggestions as to the particular order to be employed are given below.
- F231 (1) Narrative Order. The usual and most natural order for narration is chronological, according to which incidents or impressions are presented in the order of their occurrence in time.
- F232 (2) Descriptive Order. Coherence in description depends very largely upon rigorous adherence to a consistently observed principle of order. (a) One order is spatial, according to which objects are presented as they are arranged in space. They may be presented (a<sup>1</sup>) by a consistent procedure from near to far or from far to near (see the paragraph by Stevenson, page 43) or (a<sup>2</sup>) by grouping the less striking objects about the more striking. (b) A second order is chronological, according to which objects successively observed or impressions successively received are presented in the sequence in which



they are noted or felt. Frequently, the general impression is suggested first and the details composing this impression are presented as they actually disclose themselves to the senses. When descriptive details can be arranged according to time order, this arrangement is usually to be preferred, as it promotes steady forward movement of thought. It is particularly advisable whenever there is a necessary change in point of view.

F233

- (3) In the composition of expository paragraphs a very wide choice of order is possible; the writer should adopt the particular arrangement that presents his material most clearly to the reader. (a) Chronological order is usually most natural and effective in an explanation of a process (see for illustration, the second paragraph of *A Successful System of Student Government*, pages 27-28, and the second and third paragraphs of *The Mary Wynne High School* on page 31); its effective use, moreover, is by no means confined to this particular variety of exposition (see, for example, the specimen paragraph 4 on page 44). In fact, this arrangement is usually to be preferred whenever the material permits it, since it implies progression of thought. (b) A second order of very frequent use in exposition is a consistent procedure from general to particular or from particular to general. There may be (b<sup>1</sup>) a consistent gradation from general to less general to particular (see the first paragraph of *A Successful System of Student Government*, page 27); or (b<sup>2</sup>) the general idea may be divided directly into the particulars of which it is composed (the present paragraph is ordered in this way). (c) A third order is that of climax, according to which the material is arranged to present the ideas it expresses in the ascending scale of their importance, logical or emotional. The order of climax may be effectively combined with that just described in (b<sup>1</sup>) above, and whenever it is practicable, it should be followed—particularly in development by the presentation of reasons (see, for example, the paragraph by Lyman Abbott, pp. 44-45). (d) Still a fourth order is that of balance, according to which compared or contrasted ideas are set over against each other. Sometimes (d<sup>1</sup>) one detail is immediately set over against another detail; more frequently and usually more effectively (d<sup>2</sup>) a complete presentation of one side of the comparison or contrast is set over against a complete presentation of the other, corresponding details in each case being taken up in similar order. (For an illustration of (d<sup>1</sup>) see paragraph a by Huxley, pp. 43-44; (d<sup>2</sup>) is exemplified in paragraph b by Macaulay, page 44.)

- F240 It is not enough that the material of which a paragraph is composed be coherently ordered; it is fully as important that all the elements of a paragraph—the various stages and the individual sentences—be so connected that their relations to one another are made clear. To aid the reader easily to grasp the thought, it is especially necessary that the beginning of each important section of a paragraph be clearly indicated and that the logical relationship to the preceding material be made apparent. If the divisions are not clearly indicated, if the parts do not hang together well, if the paragraph is jerky and there is disconcerting interruption of the current of thought in the passage from section to section or from sentence to sentence, the necessary attention has not been paid to appropriate means of securing transition or connection. These means are in part particular adjustments of the sentences composing the paragraph, in part connective words and phrases.
- F250 The particular sentence adjustments that are most serviceable in securing connection are parallel construction, inversion, and repetition.
- F251 (a) Parallel construction gives similar structure to sentences having similar functions in a paragraph. For instance, a group of details all of which serve in the same way to particularize a single general statement, or a group of reasons all of which support in the same way a single general assertion should ordinarily be presented in sentences all of which follow the same model. (An example of parallel construction is that part of the fourth paragraph of *A Successful System of Student Government*, which particularizes the activity of the Department of Public Health in remedying details neglected by the authorities.) (b) The suggestion as to the use of parallel construction means only what is stated—that sentences *similar in function* should be made alike in form; it should not wrongly be taken to mean that all sentences in a paragraph or even that all sentences composing a single stage should be given similar form. Not only would such a construction be stupidly monotonous, but it might promote confusion by implying identity of function where no such identity existed.
- F252 (a) Repetition, as the term itself implies, is the recurrence, at the beginning of a new sentence, of some word or idea prominent in the preceding sentence. (For example, in the first paragraph of *A Successful System of Student Government*, “colleges” in the second sentence repeats the idea of “educational institutions” in the preceding sentence; in the third paragraph of this same theme, the last sentence begins with “among the offenses,” which repeats the idea of “violations of school law,” the closing phrase of the preceding sentence; and direct repetition of the



word "department" helps to connect the last sentence in the sixth paragraph with the sentence just before it. See also the last two sentences in section F240 above, and the entire paragraph by Lyman Abbott pages 44-45.) (b) Exact verbal repetition should be employed but sparingly, and then only for a definite purpose; purposeless iteration of the same word, which is a sign of an inadequate vocabulary, is excessively irritating to the reader. Whenever repetition is to be employed extensively, usually it should be in great part by means of synonyms. (An example of repetition by the use of synonyms instead of identical terms occurs in the last sentence of the third paragraph of *A Successful System of Student Government*, in which "offenses" is synonymous with "violations of school law" in the preceding sentence.)

F253

Inversion is a transposition of some element which normally would come within a sentence to a position near the head of that sentence, in order to place it nearer to a related idea or element in the preceding sentence. Inversion is frequently accompanied by repetition, described in the immediately preceding section. (Inversion is illustrated in the final sentence of *The Mary Wynne High School*, pages 30-31. Normal sentence order is subject, verb, object, and the normal arrangement of this particular sentence accordingly would be "It accomplished this aim, etc." But inversion by bringing "this aim" at the head of this sentence makes a close connection with the preceding sentence which defines the aim. The sentences cited from the first and the third paragraphs of *A Successful System of Student Government* as illustrations of repetition also illustrate the combination of inversion with repetition: the normal order of the second sentence in the first paragraph would be "The students in many colleges throughout the United States have assumed, etc." and the normal order of the last sentence in the third paragraph would be "Cheating on examination and attempts to evade . . . are among the offenses within its jurisdiction.")

F260

Connective words and phrases used to join the sentences composing a paragraph indicate in general (a) continuation and (b) change of thought. The purpose of these connective elements is not simply to join two sentences but to point out the relation between the thought expressed in them; consequently in the selection of the appropriate connective elements there is occasion for the exercise of discriminating judgment.

F270

Some of the connectives most useful to indicate continuation of thought are the following, each of them marking also a relationship still further defined. They mark

- F271 (a) Simple addition—*and, also, moreover, again, further, too*, etc. (a<sup>1</sup>) *And* is hardly to be used as a connective between two sentences except when the two are really co-ordinate. (a<sup>2</sup>) *Also* or *too* is usually not to be placed at the head of its sentence but after the first important element; e.g., “My brother, also, was present.”
- F272 (b) A series—*first, second*, etc., *again, finally, next*, etc.
- F273 (c) Purpose—*in order to, to this end, for this purpose, with this in view*, etc.
- F274 (d) Result—*therefore, hence, then, consequently, accordingly*, etc.
- F275 (e) Identity or similarity—*this, that, such, thus*, etc.; (e<sup>1</sup>) of time—*now, meanwhile, at this moment, on such a night*, and other phrases compounded with the simple demonstratives cited above; (e<sup>2</sup>) of place—*here, there, in this place*, and other phrases compounded with simple demonstratives.
- F280 Some of the connectives most useful to indicate change of thought are the following, each of them marking also a relationship still further defined. They mark
- F281 (a) Contrast or opposition—*but, however, on the other hand, on the contrary, yet, still*, etc.
- F282 (b) Concession—*although, though, nevertheless, notwithstanding*, etc.
- F283 (c) Comparison—*similarly, equally important as, likewise, in similar fashion, no less remarkable than*, etc.
- F284 (d) Change of time—*at length, soon, thereafter, thereupon, immediately*, etc.
- F285 (e) Change of place—*there, yonder, below, above, on the other side*, etc.
- F290 Certain violations of paragraph coherence, resulting usually from carelessness, demand each a particular caution.
- F291 (1) A reference word—that is, a pronoun, a pronominal adjective, a relative adverb, etc.—should refer unmistakably to a single definitely phrased antecedent. When this antecedent occurs in a previous sentence, special pains must be taken to insure unambiguous connection between reference word and antecedent. (Compare sections G250-255.) Particular suggestions follow.
- F292 (a) The use of a pronoun with possible reference to more than one antecedent is to be carefully avoided. The reader should not be forced to waste even a moment's energy in puzzling out the relation actually intended. Among the devices for securing explicitness of reference within the paragraph are (a<sup>1</sup>) the use of such expressions as *the former* and *the latter*; (a<sup>2</sup>) exact repetition of an



antecedent or use of a synonym for it. (The fifth paragraph of *A Successful System of Student Government* contains illustrations of both (a<sup>1</sup>) and (a<sup>2</sup>). A careless writer might have written as follows:

In almost every school, unless it is of very recent construction, the hallways and stairways are defective. *They* are often too narrow, are very much worn, and when used by large numbers sway so much that their safety is at least dubious. The hallways of old buildings are frequently so narrow that four persons can hardly walk abreast in them. And *they* have a thousand or more lives daily within their walls! As a result of *this* the Department of Public Safety finds its duties.

The writer's success in avoiding ambiguous reference is apparent; he actually wrote as follows:

In almost every school, unless it is of very recent construction, the hallways and stairways are defective. *The latter* are often too narrow, are very much worn, and when used by large numbers sway so much that their safety is at least dubious. The hallways of old buildings are frequently so narrow that four persons can hardly walk abreast in them. And *these buildings* have a thousand or more lives daily within their walls. As a result of *these conditions* the Department of Public Safety finds its duties.

The use of *the latter* for *they* in the second of these sentences and of *these buildings* for *they* in the fourth prevents any possible ambiguity. Compare also section G251 under Sentence Coherence.)

F293

- (b) The antecedent of a pronoun should be a definite substantive; accordingly, the pronouns *it*, *they*, *this*, *that*, etc., should not be used to refer to an antecedent that has been merely suggested or implied. When there is no definitely stated antecedent, a noun must ordinarily be employed instead of a pronoun. (See, for example, the last sentence of the illustration given in the preceding section ("this"—"these buildings"), and compare the section G252 under Sentence Coherence. Other illustrations follow:

**Vague reference.**—Fashions change with bewildering rapidity. It is particularly true of fashions for women.

**Definite reference.**—This assertion is particularly true of fashions for women.

**Definite reference.**—The suddenness of change is particularly striking in the case of fashions for women.

**Vague reference.**—John came in a few minutes later, looking very much dispirited. This surprised me, as I know that he had been confident of success.

**Definite reference.**—His dejection surprised me, as I knew that he had been confident of success.

F294

- (c) A pronoun must agree with its antecedent in number, gender, and person. Two cautions are to be especially observed. (c<sup>1</sup>) *Each*, *every*, *either*, *neither*, *one*, *anyone*, *anybody*, *some one*, *somebody*, *no one*, and *nobody* are singular; consequently a pronoun having one of these as

antecedent must be singular, and usage warrants the masculine form unless the antecedent clearly implies a member of the female sex. (c<sup>2</sup>) In any single passage pronouns referring to the same collective noun must be consistently singular or consistently plural. (Compare the corresponding section G253 under Sentence Coherence. The illustrations there given will show how to secure agreement between pronoun and antecedent.)

- F295 (d) *This* and *these* should not be confused in use with *that* and *those*, *now* with *then*, or *here* with *there*; *this*, *these*, *now*, *here* refer to the nearer in time or space, their correspondents to the more distant. *Now* and *then* should refer to definite points of time, *here* and *there* to definite positions in space.
- F296 (2) There should be no purposeless shift in the tenses of the verbs within a paragraph. If the paragraph presents events of the past time, the tense forms appropriate to past time should be employed consistently; if it presents instances or reasons as universal and not restricted in time, the present tense forms should be employed consistently (see J72).
- F297 (3) There should be no unmotivated change in point of view within a paragraph. (For a fuller statement, applicable to the paragraph as well as to the whole theme, see section E250.)

## CONNECTION AND TRANSITION BETWEEN PARAGRAPHS

- F299 Strict logic would require that the subject of connection and transition between paragraphs should come under the head of coherence in the whole theme, but practical considerations warrant treating it under the head of paragraph coherence. (See section E240.) In general, the problem of linking paragraph with paragraph is very similar to that of linking sentences: the beginning of every new paragraph should be so connected with what has preceded that there will be no disconcerting break in the current of thought, and the relation of ideas in two adjoining paragraphs or sections should be made readily apparent. There are four devices for securing connection and transition between paragraphs, which may be used either singly or in combination. (a) One, which is somewhat formal, is a brief summary of a preceding section or paragraph. (The first sentence of the fourth paragraph of *The Mary Wynne High School*, pages 30-31, contains such a summary.) The devices for connecting sentences are also used to connect paragraphs; they are (b) repetition (see section F252), (c) inversion (see section F253), and (d) connective words and phrases (see sections F260-285). (Repetition of "*the president of the commission*" connects the third paragraph of *A Successful System of Student Government*, pages 27-29, with the second, and repetition of "system" with



the connective word "this," which marks identity, connects the second paragraph with the first. Inversion, to bring "this chief department" to the front, together with a connective word "second," to mark a series, connects the fourth with the third paragraph of this theme. A summary, together with inversion and the connective phrase "in addition to," links the fourth paragraph of *The Mary Wynne High School*, pages 30-31, with the third.) Usually these connective devices form only a part of the first sentence of a new paragraph, the whole sentence also stating the topic of the paragraph. (e) Sometimes, however, a complete sentence is necessary in order to provide adequate transition. Such is usually, though not invariably, the case when connection is to be made not simply with the preceding paragraph but with a section composed of a group of paragraphs. (A transitional sentence of this kind connects the concluding paragraph of *A Successful System of Student Government* not merely with the preceding paragraph but with the whole preceding exposition of the system. Most frequently, as in this instance, a transitional sentence contains a summary of a preceding section or paragraph.) (f) In a long article comprising several sections each consisting of several paragraphs, an entire transitional paragraph may be necessary to make connection with the preceding section and to indicate the purport of the following.

### PARAGRAPH EMPHASIS

- F300 Paragraph Emphasis demands that the relative importance of the ideas in the paragraph be made apparent by the positions in which they are presented, and by the extent of their development. These two phases of the general principles of paragraph emphasis may be called the law of Position and the law of Proportion. The former requires that the idea of greatest importance be given the position of greatest prominence; that is, the beginning or the end of the paragraph. Of these two positions, the end is the more emphatic; it is imperative that the paragraph end firmly. The second law, that of Proportion, requires that the presentation and development of the ideas of the paragraph be amplified or limited in proportion to the importance of these ideas.
- F310 Violations of the law of Position are of two sorts: (a) presenting some relatively unimportant idea at the opening of the paragraph; (b) presenting some relatively unimportant idea at the close of the paragraph. The result in both cases is to mislead the reader as to the purpose of the paragraph. In either case the correction is to rearrange the material of the paragraph so as to bring the important matter into prominent position. A clear and well phrased statement of the topic at the outset of the paragraph is usually the most effective method of getting under way. Though an effective close may at times be secured

simply through climactic arrangement of material, which presents the most significant cause, reason, etc., at the end of the paragraph, yet usually the most satisfactory ending—particularly if the paragraph is of considerable length—is a forceful and striking restatement of the topic idea. (For illustration of simple climactic ending, see the specimen paragraphs under sections F15 and F16 as given on page 45. For illustration of topic restatement see the specimen paragraphs under sections F12, F13a, and F14 on pages 43-44.) In no case should a paragraph end with a single insignificant detail or a single unapplied instance.

- F320 Violations of the law of Proportion are also of two sorts: (a) giving the main idea inadequate development; (b) giving a relatively unimportant idea too extended development. The result in both cases is to leave the reader in doubt as to what is the main idea, or even to make the main idea appear to him as of subordinate value. Both sorts of errors are to be corrected by a relative limitation of the unimportant, and a corresponding development or presentation of the important idea. Ample development of the important idea is a matter of Unity as well as of Emphasis. If the development of the topic is really adequate, the most important idea will usually receive proper amplification. (See section F121.)
- F330 Since the effectiveness of a paragraph, as of any other connected piece of writing, depends largely upon its interest to the reader, and since interest is incompatible with monotony, variety in the length and structure of the sentences composing a paragraph may be included under the head of Paragraph Emphasis. The general statement is that sentences should not be wearisomely alike in length or in construction; they should be sufficiently varied as to avoid monotony of effect. A discriminating combination of long and short sentences and of sentences varying in structure promotes the effectiveness of a paragraph. (For illustrations of variety in sentence length and structure, see the paragraphs of *A Successful System of Student Government*, pages 27-29.) There are three particular cautions or suggestions.
- F331 (1) Excessive use of long sentences produces not only monotony but heaviness and cumbersomeness of impression. If a paragraph suffers from this defect, the writer should break up some of the massed longer sentences into shorter units. When long sentences have been thus recast, the relations of the new sentences to one another should be made clear by means of the appropriate devices for connection. (See sections F240 ff. under Paragraph Coherence.)
- F332 (2) Excessive use of short sentences produces an exasperatingly jerky impression. This defect, to which the work of immature writers is especially liable, usually results from a failure to observe the exact relations between the ideas



expressed in the sentences. (a) Sometimes co-ordinate ideas are so closely related that they should be expressed in a single compound sentence. (b) Very frequently ideas that are expressed each in a separate sentence and thus represented as co-ordinate are not so in fact; there may be, for example, a principal idea which should go into a grammatically independent clause and this idea may be limited or qualified by others which are logically subordinate and which accordingly should be presented in subordinate clauses properly connected with the principal clause. If a paragraph consists too largely of short sentences, the writer should recast his material and combine his sentences in accordance with these suggestions (a) and (b). (Compare sections G120-G142 under Sentence Unity.) When short sentences are combined, the parts of the new longer sentences must be properly connected. (See Sentence Coherence, particularly sections G240 ff.)

- F333 Unvaried sentence structure results in monotony of impression and may wrongly imply that all the sentences similar in form have the same functions in the paragraph. (See section F251b.) If a paragraph suffers from monotony of sentence structure, the writer should introduce needed variety by some change in construction that coincides with some change in purpose or function. (The following paragraph has many serious errors of organization, but its most obvious weakness is the excessive use of short sentences unvaried in structure:

The elm and the oak are different in almost every respect. The elm is shaped somewhat like a vase, wide and curved at the top and narrow at the bottom. The branches are curved and the ends droop. The trunk is bare up to the level at which it divides into several main branches. The tree is slender and graceful. The oak is thick-set, sturdy, and strong. The branches are straight and come out at right angles to the trunk near the ground. The trunk does not divide as does that of the elm. The oak is a forest tree and the elm is a cultivated tree. The trunk of the elm is very long in comparison with that of the oak. The bark of the two is similar. The elm has winged seeds, which are round and of a whitish color. The oak has acorns. The elm has clusters of reddish flowers. The oak has two flowers: one, a group of tassels or catkins; the other, small reddish balls with points.

G

## THE SENTENCE

- G1 The sentence is the smallest unit of composition that can express a complete thought. In length, it may vary from a single word, such as an imperative "Come" or "Please," or a simple "Yes" or "No" in response to a question, to a group of several clauses each containing a subject and a predicate with accompanying modifiers. Its actual content is to be determined by two considerations: (1) every sentence should be a unified whole, complete in itself; (2) every sentence should serve a definite purpose in the development of the paragraph in which it stands. The

structure of the sentence as a unit is governed by the general principle of Unity and the auxiliary principles of Coherence and Emphasis.

## SENTENCE UNITY

- G100 The general principle of Sentence Unity is divided into the complementary requirements of (1) Grammatical Unity, and (2) Rhetorical Unity, the former being concerned only with the correctness of the sentence as a unit of grammar, the latter with the effectiveness of the sentence as an expression of thought. Both these requirements must be taken into account; no sentence is satisfactory unless it is both correct grammatically and effective rhetorically.
- G110 Grammatical Unity demands that any group of words marked off as a sentence by capitalization and end punctuation be actually a grammatical sentence; which can be analyzed or parsed as a complete and separate grammatical entity. In other words, whatever is written as one sentence must be both (a) a complete sentence and (b) a single sentence. These two requisites of grammatical unity may be more specifically stated. (a) The first is that whatever is represented as a sentence must be not merely a part of a sentence, not a dependent or modifying clause or group of words, but a grammatically complete and independent expression of thought. Every completely phrased sentence can, so to speak, stand upon its own feet; it has a principal—that is, not dependent or subordinate—subject and a principal predicate. (b) The second requisite is that two or more grammatically complete and independent expressions of thought must not be presented as a single sentence by merely being thrown together without proper connectives. Two or more such expressions of thought, each containing a principal subject and a principal predicate, may correctly be placed in a single sentence only when they are connected by a co-ordinating conjunction—*and, but, or, for*—or when they are separated by a semicolon. (For the one apparent exception see section G113.) Failure to recognize the very elementary principles of grammatical unity betrays ignorance of the merest rudiments of composition.
- G111 Grammatical Unity is violated by presenting as a complete sentence what is actually only a part: for example, a subordinate element such as (1) an infinitive or participial phrase, (2) a relative clause, (3) any dependent clause; or (4) a group of words that contains no subject, or (5) a group of words that contains no predicate. Such violations of grammatical unity can frequently be rectified by proper punctuation so as to include the parts with the rest of the sentence to which they belong; sometimes, however, as in the illustrations to (1), (4),



and (5) below, partial recasting of the sentence is advisable.

(1) **Wrong.**—I would then take you to the school on west side of town. There to show you the spacious grounds, the massive buildings, and the hundreds of lively children.

**Right.**—I would then take you to the school on the west side of the town, there to show you the spacious grounds, the massive buildings, and the hundreds of lively children.

**Right.**—I would then take you to the school on the west side of the town, where I would show you the spacious grounds, etc.

**Wrong.**—The noisy youngsters suddenly became quiet. Having caught sight of two policemen who, they felt sure, were coming to arrest them.

**Right.**—The noisy youngsters, on catching sight of two policemen who they felt sure were coming to arrest them, suddenly became quiet.

(2) **Wrong.**—After being urged for some time, he at last told me the true story. Which interested me greatly, as I had had much curiosity about the whole matter.

**Right.**—After being urged for some time, he at last told me the true story, which interested me greatly, as I had had much curiosity about the whole matter.

(3) **Wrong.**—I hastily swallowed a sandwich, washing it down with a cup of coffee, and then vigorously attacked a section of pie. Because I had only ten minutes in which to catch my train.

**Right.**—I hastily swallowed a sandwich, washing it down with a cup of coffee, and then vigorously attacked a section of pie, because I had only ten minutes in which to catch my train.

(4) **Wrong.**—I arrived at six and went at once to the hotel. After a bath, had a delicious dinner and later saw the best show of the season.

**Right.**—I arrived at six and went at once to the hotel. After a bath, I had a delicious dinner and later saw the best show of the season.

(5) **Wrong.**—There was a moment of breathless silence. Then murmurs of fright, cries from the children, and muttered oaths from the men.

**Right.**—There was a moment of breathless silence. Then followed murmurs of fright, cries from the children, and muttered oaths from the men.

G112

Grammatical Unity is violated by presenting as a single sentence two or more grammatically complete sentences that are not connected by co-ordinating conjunctions (*and, but, or, for*) or separated by semicolons. Sometimes the error consists in running together two sentences with nothing or with only a comma to mark off one from the other. Sometimes it consists in running together two sentences with the second introduced by an adverbial *so, then, hence, etc.*, instead of by a co-ordinating conjunction. The comma is not a connective device, nor is it properly used to separate two grammatically complete statements. *So, then, hence, thus, however, besides, therefore, moreover, accordingly, consequently, and nevertheless* are not co-ordinating conjunctions, and neither used alone nor following a comma are these words properly employed as sentence connectives; when they are

used, they must be preceded by a true conjunction, such as *and* or *but*, or by a mark of punctuation as complete as is the semicolon. (The use of a comma—either alone or followed by *so*, *then*, etc.—as a sentence connective is frequently called the “comma blunder” or “comma fault”). The kind of error treated in this section G112 may be removed in the following ways: (1) a division into separate sentences, each with proper capitalization and end punctuation; (2) a separation of the statements by a semicolon; (3) a connection of the statements by a co-ordinating conjunction (*and*, *but*, etc.) either used alone or preceding *so*, *then*, *hence*, *thus*, etc.; and (4) a subordination of one of the statements. The particular correction to be made will depend upon the character of the logical relationship between the statements. (5) Except in very colloquial and informal writing *so* should rarely be employed. Ordinarily the sentence will be made much more effective through subordination of the first statement—usually, though not always, by means of *as*, *since*, etc.—and omission of *so*. (Compare sections G140-142.)

(1) **Wrong.**—It rained so steadily during our week in camp that for the last three days every one of us was soaked, when the cars came for us we were all eager to get back home to dry clothes and comfortable beds.

**Improved.**—It rained so steadily during our week in camp that for the last three days every one of us was soaked. When the cars came for us, we were all eager to get back home to dry clothes and comfortable beds.

(2) **Wrong.**—He had failed in his career, failed in love, failed in honor; accordingly, he determined to end his worse than useless existence.

**Improved.**—He had failed in his career, failed in love, failed in honor; accordingly, he determined to end his worse than useless existence.

(3) **Wrong.**—While still very young, I became much interested in the lumber business, at the age of twelve I started to work in a lumber yard. Although too young to be a very valuable assistant, I could run errands and in some other ways make myself useful.

**Improved.**—While still very young, I became much interested in the lumber business, and at the age of twelve I started to work in a lumber yard. Although too young to be a very valuable assistant, I could run errands and in some other ways make myself useful.

**Wrong.**—He decided that he would make one more effort, then, if unsuccessful, that he would accept his father's terms.

**Improved.**—He decided that he would make one more effort, and then, if unsuccessful, that he would accept his father's terms.

(4, 5) **Wrong.**—He was again disappointed in his quest of a position so he at last decided to return home.

**Improved.**—Since he was again disappointed in his quest of a position, he at last decided to return home.

**Improved.**—Again disappointed in his quest of a position, he at last decided to return home.

G113

**Note.**—The one apparent—but not real—exception to the requirement stated in section G110 under (b) and illus-



trated in section G112 is that in a series of three or more grammatically independent clauses all having similar structure, only the last need be preceded by a conjunction. Normally, a conjunction should precede the last member of such a series, though, rarely, the conjunction is omitted even before the final clause, as in the third sentence of the following from Macaulay's *Essay on Milton*:

Such a spirit is liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings.

G120 Rhetorical Unity is concerned not with mere correctness but with effectiveness of expression; it is partly a matter of content and partly one of form. It demands (a) that every sentence express one principal idea, and (b) that the structure of every sentence make apparent both what is this principal idea and what is the relative importance of the subsidiary elements. These two phases of Rhetorical Unity may be named (a) Unity of Thought or Logical Unity, and (b) Unity in Structure.

G130 Unity of Thought demands that a sentence express one and only one principal idea.

G131 Unity of Thought is violated by the inclusion of too little in a sentence, through scattering a single thought over two or more sentences. A properly constructed sentence is the expression of a complete thought.

**Bad.**—To reach the university buildings, walk three blocks east to Chicago Avenue. Then walk directly north until you come to the campus.

**Improved.**—To reach the university buildings, walk three blocks east to Chicago Avenue, and then directly north until you come to the campus.

**Bad.**—"Get out o' here!" The brakeman snarled these words.

**Improved.**—"Get out o' here!" snarled the brakeman.

G132 Unity of Thought is violated by the inclusion of too much in a single sentence through (1) carelessly throwing together incongruous elements; (2) unduly prolonging a sentence by stringing out details. The limits of the sentence must not be unduly strained; the purpose of a single sentence is the expression of one definitely phrased idea. The criticism, it must be noted, is not simply that a sentence is too long, but that it is lacking in unity, in definiteness and singleness of purpose. When a long, disunified sentence is divided, the resulting shorter sentences must each express a complete and single unit of thought. In the illustrative sentences marked (2) below, the first is improved through a separate presentation of (a) the training obtained in football, and of (b) the value of this training as preparation for life; the second is improved through a division that presents separately

each of the three stages in the realization of an ambition.

(1) **Bad.**—Milton's greatest poems are *Paradise Lost*, *L'Allegro*, *Il Penseroso*, and *Lycidas*, and he died in 1674 when he was sixty-two years old.

**Improved.**—Milton's greatest poems are *Paradise Lost*, *L'Allegro*, *Il Penseroso*, and *Lycidas*. He died in 1674, when he was sixty-two years old.

(2) **Bad.**—The game of football trains the player to habits of alert observation, quick thought, and prompt action, and thus does much to fit him to win success in life, and it also develops the strength of body which should accompany soundness of mind.

**Improved.**—The game of football develops the strength of body which should accompany soundness of mind, and trains the player to habits of alert observation, quick thought, and prompt action. Thus it does much to fit the player to win success in life.

(2) **Bad.**—After receiving my degrees of B.A. and LL.B., I intend to get a position if possible under a corporation or in a law firm in some large city, and to work hard and after a number of years to rise and become head of the firm or attorney for the corporation, and I even have the ambition at last to become a justice of the Supreme Court of the state.

**Improved.**—After receiving my degrees of B.A. and LL.B., I intend, if possible, to get a position under a corporation or in a law firm in some large city. There I expect to work hard, and after a number of years I hope to rise and become head of the firm or attorney for the corporation. I even have the ambition at last to become a justice of the Supreme Court of the state.

G140

Unity in Structure demands that a sentence be so constructed as to make apparent what is its principal idea and to show the relative importance of the subordinate elements. The principal idea of a sentence should be expressed as a grammatically independent statement—a so-called "principal clause"—and the subsidiary ideas should be so phrased as to show their subordinate character.

G141

The chief offense against Unity in Structure is a careless construction of a sentence which does not make the main idea stand out clearly. The most distressing example of this kind of carelessness is a long strung-out series of statements joined by the co-ordinating conjunctions *and*, *but*, and *for*, all the statements being thus made to appear of equal consequence. If a writer will consider a sentence of his that contains more than one clause, usually he will recognize that not all the ideas expressed in the various clauses are co-ordinate; he will see that one of these ideas is most important and that logically the others group themselves about it in some qualifying relationship—causal, temporal, conditional, etc. If he is accurately to convey his intended meaning, he must make the



main idea stand out, by phrasing it as a grammatically independent statement, and he must make clear the exact relations of the subsidiary ideas by phrasing them as subordinate elements properly connected with the principal statement. The "bad" sentences below are merely groups of independent statements loosely joined by co-ordinating conjunctions; in the "improved" versions there is in each sentence only one principal statement, about which are grouped various subordinate elements.

**Bad.**—The weather at this season of the year is very pleasant *and* it makes one wish to be out of doors all the time.

**Improved.**—The weather at this season of the year is so pleasant that it makes one wish to be out of doors all the time.

**Bad.**—My theme was not finished at the right time, *for* I had been sick, *but* I had previously worked faithfully *and* so had made a good impression upon my instructor, *and* on account of this he accepted my paper.

**Improved.**—Although on account of my illness my theme was not finished at the right time, still my previous faithful work had made such a good impression upon my instructor that he accepted my paper.

**Bad.**—The performance was really very interesting *and* ordinarily it would have thrilled Annie, *but* this time she sat listlessly, *for* all her interest was absorbed in plans for the next evening.

**Improved.**—Throughout the performance, which was really very interesting and ordinarily would have thrilled Annie, she sat listlessly, her interest wholly absorbed in plans for the next evening.

G142

A second offense against Unity in Structure is illogical subordination of the principal idea. The principal idea of a sentence should be expressed in a principal, grammatically independent statement. In the illustrative sentence below, the principal idea is that "his boat was capsized and he was thrown into the sea;" this serious misadventure, accordingly, should not be presented in a dependent clause introduced by a subordinating conjunction, but in the principal statement of the sentence.

**Bad.**—He had gone but a short distance from the shore when his boat was capsized by an enormous wave and he was thrown into the sea.

**Improved.**—When he had gone but a short distance from the shore, his boat was capsized by an enormous wave and he was thrown into the sea.

G143

**Note.**—Unity of Thought and Unity in Structure are so closely related that frequently a sentence apparently containing incongruous elements (see section G132) may be corrected by a subordination of one of its elements so that the sentence contains only one principal statement; for example:

**Bad.**—North Carolina is my native state, and it extends five hundred miles east and west from the sea to the mountains.

**Improved.**—North Carolina, my native state, extends five hundred miles east and west from the sea to the mountains.

Moreover, since Unity in Structure depends upon the arrangement of the sentence, it is intimately related to sentence Coherence. (See sections G200 ff., particularly G221.)

## SENTENCE COHERENCE

G200 Sentence Coherence requires that the structure of a sentence and the arrangement and phrasing of the parts be such as to make perfectly clear the purpose of the whole sentence and the relation of the various parts to one another. In the following sections are suggestions and illustrations to aid in securing coherence in the sentence.

G210 The parts of the sentence must be so ordered that the ideas will be expressed in logical sequence.

**Bad.**—On the West Side is a district consisting principally of flat buildings, though here and there a little house snuggled between them sits far back from the street, while the flats extend almost to the curb.

**Improved.**—On the West Side is a district consisting principally of flat buildings which extend almost to the curb, though here and there a little house snuggled between them sits far back from the street.

G220 Similarity of thought or function should be indicated by similarity of form and arrangement. (Compare section F251.)

G221 The device of parallel structure is most serviceable in making sentences coherent, closely knit, and effective; consequently, needless and confusing shifts of construction are to be carefully avoided. The most frequent shifts of this kind are the following: interchange of (1) phrase with clause, (2) infinitive with participial phrase, (3) single word with phrase or clause, (4) principal with dependent clause, (5) dependent clause of one kind with dependent clause of a different kind, (6) any element with a relative clause preceded by *and* or *but* (the “*and which*” construction), (7) active with passive voice of the verb, (8) change of subject or point of view, (9) change of tense or wrong sequence of tenses. One may easily avoid most of these shifts if he will see to it that the coordinating conjunctions—*and*, *but*, *or*—are both followed and preceded by the same kind of construction. (See section G241.)

(1) **Bad.**—I had heard of his service in the army and that he had been a gallant soldier.

**Improved.**—I had heard that he had served in the army and had been a gallant soldier.

**Improved.**—I had heard of his service in the army and of his gallantry as a soldier.

(2) **Bad.**—He had trained himself in writing effectively and to speak as carefully as he wrote.

**Improved.**—He had trained himself in writing effectively and in speaking as carefully as he wrote.



**Improved.**—He had trained himself to write effectively and to speak as carefully as he wrote.

(3) **Bad.**—He expected compliance with all his requests and to have all his whims humored.

**Improved.**—He expected all his requests to be complied with and all his whims to be humored.

**Improved.**—He expected compliance with all his requests and indulgence of all his whims.

(4) **Bad.**—My hardest study is Mathematics, which I have never liked, and now I dislike it more than ever.

**Improved.**—My hardest study is Mathematics, which I have never liked and now dislike more than ever.

**Improved.**—My hardest study is Mathematics, which I have never liked and which I now dislike more than ever.

(5) **Bad.**—Some people make you feel as if they really appreciate your efforts, and that the little things you have done are just what they have most wished you to do.

**Improved.**—Some people make you feel that they really appreciate your efforts, and that the little things you have done are just what they have most wished you to do.

(6) **Bad.**—This article, on account of conditions in Mexico, and which purports to be based on first-hand observation, really presents only half-truths.

**Improved.**—This article, which is an account of conditions in Mexico and which purports to be based on first-hand observation, really presents only half-truths.

**Improved.**—This article, an account of conditions in Mexico, purporting to be based on first-hand observation, really presents only half-truths.

(7) **Bad.**—He and his mother went to the play together, and it was very much enjoyed by both of them.

**Improved.**—He and his mother went to the play together and both enjoyed it very much.

(8) **Bad.**—Bulbs should be planted about a foot deep and then you must cover them very carefully.

**Improved.**—Bulbs should be planted about a foot deep and then carefully covered.

**Bad.**—One does not like to be watched constantly even if you do not wish to “crib.”

**Improved.**—One does not like to be watched constantly even if one does not wish to “crib.”

(9) **Bad.**—The porter rushed in and yells that I had passed my station.

**Improved.**—The porter rushed in and yelled that I had passed my station.

G222

A corollary to the principle of parallel structure as stated above is the requirement that sentence elements of the same rank and function should be placed together. For example, if a sentence consists of a principal clause and two dependent elements similarly modifying it, both the dependent elements should be placed before the principal clause or both should be placed after it. Naturally, the same principle holds in a sentence consisting of two principal clauses qualified by a single dependent element.

**Bad.**—Although two years younger than his brother, he was mentally much more alert and advanced, though physically less active and vigorous.

**Improved.**—Although two years younger than his brother and physically much less active and vigorous, he was mentally much more alert and advanced.

**Bad.**—Mild weather would not be so late in appearing, if it were not for the chilling winds from the lake, and the baseball team could get into better trim before the opening of the season.

**Improved.**—If it were not for the chilling winds from the lake, mild weather would not be so late in appearing and the baseball team could get into better trim before the opening of the season.

G223

Much the same effect as that of a faulty shift of construction is produced by tagging on a detail, with some such loose connective as *also*, to a series of similar details that apparently has been completed already. The tag gives the effect of a postscript. Details of the same kind should be similarly ordered.

**Bad.**—When the barges drew near, there sounded a clash of battle axes and rattle of spears, also fierce shouts of fighting men.

**Improved.**—When the barges drew near, there sounded a clash of battle axes and rattle of spears and fierce shouts of fighting men.

G230

The parts of the sentence must be so placed that there will be no ambiguity of meaning and no disconcerting interruption of thought.

G231

Modifiers should be so placed that there can be no doubt as to what they modify—usually as near as possible to the words they modify.

**Bad.**—He is as vigorous and active as he was forty years ago, almost.

**Improved.**—He is almost as vigorous and active as he was forty years ago.

**Bad.**—He declared that he had told the truth after a moment's hesitation.

**Improved.**—After a moment's hesitation, he declared that he had told the truth.

G232

In most instances *only* should be placed immediately before the word it qualifies.

**Bad.**—After four months I gave up my job, as I was only getting four dollars a week and saw no hope of an increase.

**Improved.**—After four months I gave up my job, as I was getting only four dollars a week and saw no hope of an increase.

G233

Such restrictive words and phrases as *indeed*, *certainly*, *at least*, *in any case*, should be so placed as to qualify unmistakably a single element of the sentence. In the examples given below, shifting the position of *at least* attaches to it wholly different parts of the sentence.

**Example.**—This story, at least, was as plausible as the first.

**Example.**—This story was at least as plausible as the first.

**Example.**—This story was as plausible as the first at least.

G234

A participle, like an adjective, should not be used unless clearly related, both grammatically and logically, to a substantive in the same sentence. The same rule usually applies to a gerund (a verbal noun in *-ing*) when it is the object of a preposition. As a participle or a gerund normally attaches itself to the subject of the verb in the principal sentence, the sentence must be so constructed that there can be no conflict of grammatical with logical



relationship. Errors in the relation of participles may be corrected by (a) making the logical subject of the participle the grammatical subject of the sentence, (b) changing the participle into a finite verb, (c) changing the participial phrase into a prepositional phrase, (d) completely recasting the sentence.

**Bad.**—He became seriously ill, caused by the shock and the exposure.

**Improved.**—(c) In consequence of the shock and the exposure he became seriously ill.

**Improved.**—(d) The shock and the exposure made him seriously ill.

**Bad.**—Coming in from play one afternoon, my mother found it necessary to scrub my hands and face.

**Improved.**—(b) When I came in from play one afternoon, my mother found it necessary to scrub my hands and face.

**Bad.**—Having missed my car, it was too late for me to get to my eight o'clock class.

**Improved.**—(a) Having missed my car, I was too late for my eight o'clock class.

**Improved.**—(b) As I had missed my car, I was too late for my eight o'clock class.

**Bad.**—The soil is ploughed and harrowed twice, thus making it ready for the seed.

**Improved.**—(a) The soil is made ready for the seed by being ploughed and harrowed twice.

**Improved.**—(d) The soil is ploughed and harrowed twice, and is thus made ready for the seed.

**Bad.**—The sound *b* is made by firmly compressing the lips, which are suddenly opened, making an explosive sound.

**Improved.**—(d) The sound *b* is an explosive sound, made by the speaker's first compressing his lips firmly and then opening them suddenly.

**Bad.**—In clearing his desk of the accumulated papers, the document was at last found.

**Improved.**—(a) In clearing his desk of the accumulated papers, he at last found the document.

**Improved.**—(b) While he was clearing his desk of the accumulated papers, he at last found the document.

G235

Objectionable in much the same way as are the "dangling" or "misrelated" participles discussed above, is the "dangling" or "misrelated" use of *due*, of elliptical phrases or clauses similar in character to participial phrases, and, indeed, of any modifying element.

**Bad.**—He had fallen behind in his payments on the mortgage, due to his enforced idleness during the strike.

**Improved.**—Because of his enforced idleness during the strike, he had fallen behind in his payments on the mortgage.

**Bad.**—Although completely aware of the danger, foolhardiness prevented my calling for assistance.

**Improved.**—Although completely aware of the danger, I was too foolhardy to call for assistance.

**Improved.**—Although I was completely aware of the danger, my foolhardiness prevented my calling for assistance.

**Bad.**—As promoter of the plan, most of the responsibility fell on his shoulders.

**Improved.**—As promoter of the plan, he had to bear most of the responsibility.

**Improved.**—As he was the promoter of the plan, most of the responsibility fell on his shoulders.

**Bad.**—Apparently motionless, the only indication of the speed with which the keen-edged blade revolves is the delicate shaving which curls up from the cork that is being cut.

**Improved.**—Apparently motionless, the keen-edged blade revolves so rapidly that the only indication of its speed is the delicate shaving which curls up from the cork that is being cut.

G236

In general, elements that have a close grammatical connection should not be unnecessarily separated. This principle forbids, for example, any needless separation of (a) a subject from its verb or a verb from its object, (b) the parts of a compound verb form, (c) the infinitive sign *to* from the infinitive itself, and (d) a reference word from its antecedent (see section G255). The observance of these prohibitions will do much to prevent the interjection of abrupt and unnecessary parenthetical expressions.

(a) **Bad.**—I received many years later, long after I had forgotten the incident, the amount of the loan with interest accurately computed.

**Improved.**—Many years later, long after I had forgotten the incident, I received the amount of the loan with interest accurately computed.

(b) **Bad.**—When he had, through the practice of the most rigid economy, got together the required sum, the book was gone.

**Improved.**—When, through the practice of the most rigid economy, he had got together the required sum, the book was gone.

(c) **Bad.**—I do not wish to needlessly alarm you.

**Improved.**—I do not wish to alarm you needlessly.

G240

Words or phrases used to connect different parts of the sentence should show clearly the relations of these parts to one another. Co-ordinating conjunctions, *and*, *but*, *for*, *or*, connect elements of logically equal rank; that is, any one of them may connect either two grammatically independent clauses or two dependent elements of the same kind. No co-ordinating conjunction, however, should be employed to connect two sentence elements of dissimilar kind or of unequal rank. Subordinating conjunctions, *if*, *though*, *since*, *because*, etc., connect subordinate clauses with independent clauses. These conjunctions should be so employed as to make clear the exact relationship of the subordinate to the principal statement. In the immediately following sections are given suggestions as to the proper use of conjunctions.

G241

A co-ordinating conjunction (*and*, *but*, *for*, *or*) should not be used to connect sentence elements of logically unequal rank or dissimilar kind. (See also sections G141 and G221.)

**Bad.**—They were very weak because their food had not been wholesome and it had not been abundant either.

**Improved.**—They were very weak because their food had been neither wholesome nor abundant.

**Bad.**—The work takes a great deal of time, and the precise number of hours depending upon the worker's strength and skill.

**Improved.**—The work takes a great deal of time, the precise number of hours depending upon the worker's strength and skill.



- G242 A subordinating conjunction should not be used to introduce the logically principal statement. (See also section G142.)  
**Bad.**—I was dozing off to sleep when just then my roommate rushed in with the cry that the house was on fire.  
**Improved.**—Just as I was dozing off to sleep, my room-mate rushed in with the cry that the house was on fire.
- G243 *And* should not be confused in force or meaning with *but*; *and* connects similar elements by way of addition, *but*, by way of subtraction or opposition.  
**Bad.**—I had carefully considered just how I would answer him, and when he came, I forgot all that I had planned to say.  
**Improved.**—I had carefully considered just how I would answer him, but when he came, I forgot all that I had planned to say.
- G244 *While* is a subordinating temporal conjunction; accordingly it should not be wrongly used for (a) such co-ordinating conjunctions as *and* and *but* or (b) such subordinating conjunctions as *though* and *whereas*, which do not express temporal relations.  
**Correct.**—While we were waiting for our train, we talked over the situation and easily came to an understanding.  
(a) **Incorrect.**—On one side of the street are the “shacks” of the men, while on the other are the quarters for the officers.  
**Correct.**—On one side of the street are the “shacks” of the men, and on the other are the quarters for the officers.  
(b) **Incorrect.**—While he was somewhat slow-going, he was such a steady worker that his weekly record was usually better than that of almost everyone else.  
**Correct.**—Though he was somewhat slow-going, he was such a steady worker that his weekly record was usually better than that of almost everyone else.
- G245 Frequently, in long or involved statements, it is necessary to employ both terms of a correlative pair such as *although—yet*, *not only—but also*, etc.  
**Bad.**—Although I knew that we were in great danger of an attack by the natives and realized that my life and the lives of my friends depended upon my wakefulness, I was so sleepy that more than once I caught myself nodding.  
**Improved.**—Although I knew that we were in great danger of an attack by the natives and realized that my life and the lives of my friends depended upon my wakefulness, still, I was so sleepy that more than once I caught myself nodding.
- G246 Such correlatives as *either—or*, *neither—nor*, *not only—but also* should be followed by the same parts of speech.  
**Bad.**—I found that either I should have to earn more or spend less.  
**Improved.**—I found that I should have either to earn more or to spend less.  
**Bad.**—This misfortune not only wiped out all my earlier profits but most of my capital too.  
**Improved.**—This misfortune wiped out not only all my earlier profits but most of my capital too.  
**Improved.**—This misfortune not only wiped out all my earlier profits but depleted my capital too.

- G247 When two or more similar subordinate clauses depend upon the same principal statement, it is usually advisable to repeat the conjunction before each subordinate clause.  
**Bad.**—He felt that he had been shamefully neglected by those who called themselves his friends, and he had been allowed to suffer because they had been too self-engrossed to observe his needs.  
**Improved.**—He felt that he had been shamefully neglected by those who called themselves his friends, and that he had been allowed to suffer because they had been too self-engrossed to observe his needs.
- G248 In a series of three or more similar elements, usually the last member of the series is preceded by *and*, *but*, or *or*. The conjunction is but rarely omitted before the last member of such a series. (See section G113.)  
**Example.**—"First in war, first in peace, and first in the hearts of his countrymen."
- G250 A reference word—that is, a pronoun, a pronominal adjective, a relative adverb, etc.—should refer unmistakably to a particular antecedent, and within a single sentence should always refer to the same antecedent. The following cautions and suggestions are to aid in securing clearness and explicitness of reference. (Compare sections F291-295.)
- G251 The use of a pronoun with possible reference to more than one antecedent should be avoided with extreme care. A pronoun is subconsciously referred to the most prominent preceding noun; accordingly, it should not be forced to refer to a noun that is subordinate in thought or syntax, as, for instance, is a noun in the genitive (possessive) case, or the object of a preposition. Careless use of the personal pronouns, *he*, *she*, *it*, and the plural *they*, is a very frequent cause of vagueness. Among the devices for securing exactness of reference are (a) the substitution of direct for indirect quotation; (b) repetition of the antecedent or use of a synonym for it; and (c) the use of *the former* and *the latter*.  
**Bad.**—Henry's uncle died when he was seventeen years old.  
**Improved.**—When Henry was seventeen years old, his uncle died.  
**Bad.**—He said to his father that since he had suffered a similar accident in his boyhood, he thought that he should have cautioned him.  
**Improved.**—(a) He said to his father, "Since you suffered a similar accident in your boyhood, I think that you should have cautioned me."  
**Bad.**—Puzzled as to the meaning of the note, he stood for a moment gazing into the fire; then, after looking at it again, he crumpled it up and threw it into it, watching it curiously until it consumed it.  
**Improved.**—(b) Puzzled as to the meaning of the message, he stood for a moment gazing into the fire; then, after looking at the note, he crumpled it up and threw it into the flames, watching it curiously until it was consumed.
- G252 The antecedent of a pronoun should be a definite substantive; accordingly, the pronouns, *it*, *they*, *this*, *that*, etc.,



should not be used to refer to an antecedent that has been merely suggested or implied. When there is no definitely stated antecedent, a noun must ordinarily be employed instead of a pronoun.

**Bad.**—He asked that he might be allowed to explain, but it was denied him.

**Improved.**—He asked that he might be allowed to explain, but his request was denied him.

**Bad.**—He sprained his ankle, which kept him out of the games.

**Improved.**—He sprained his ankle, an accident which kept him out of the games.

**Bad.**—I went to the drug store for some boric acid, but they did not have it.

**Improved.**—I went to the drug store for some boric acid, but the druggist did not have it.

**Improved.**—I went to the drug store for some boric acid, but there was none in stock.

**Bad.**—Waste of money on expensive dancing parties is discountenanced, and the same is true of other similar kinds of entertainment.

**Improved.**—Waste of money on expensive dancing parties and on other similar kinds of entertainment is discountenanced.

G253

A pronoun must agree with its antecedent in number, gender, and person. Three cautions are to be especially observed, (a) *Each, every, either, neither, one, any one, anybody, some one, somebody, no one, and nobody* are singular; consequently a pronoun having one of these as antecedent must be singular, and usage warrants the masculine form unless 'the antecedent clearly implies a member of the female sex. (b) In any single passage, pronouns referring to the same collective noun must be consistently singular or consistently plural. (c) Complementary to the requirement as to consistency of agreement between a collective noun and any pronoun referring to it, is the requirement that a verb form having for its subject a collective noun or a pronoun referring to such a noun, must be consistently singular or consistently plural. (See section J68.)

**Wrong.**—The fly is having a hard time just now; whoever sees them takes time to "swat" them.

**Right.**—The fly is having a hard time just now; whoever sees one takes time to "swat" it.

(a) **Wrong.**—England expects every man to do their duty.

**Right.**—England expects every man to do his duty.

**Wrong.**—If anybody calls, tell them that I'll return by four o'clock.

**Right.**—If anybody calls, tell him that I'll return by four o'clock.

(b) **Wrong.**—At a later meeting, the Board rescinded its former action and asked that they be relieved from any further responsibility.

**Right.**—At a later meeting, the Board rescinded its former action and asked that it be relieved from any further responsibility.

**Right.**—At a later meeting, the Board rescinded their former action and asked that they be relieved from any further responsibility.

**Wrong.**—If the team wins to-morrow's game, as it is expected to do, they can have anything in college they want.

**Right.**—If the team wins to-morrow's game, as it is expected to do, every man on it can have anything in college he wants.

(c) **Wrong.**—At the yards the cars are put on side tracks, and then the train crew is through with their day's work.

**Right.**—At the yards the cars are put on side tracks, and then the train crew is through with its day's work.

**Right.**—At the yards the cars are put on side tracks, and then the train crew are through with their day's work.

G254

A pronoun should not be used before its logical antecedent has been stated.

**Bad.**—The members of the faculty are so friendly that although they may have hated their former teachers, still, just as soon as they reach this school, the new students feel that they shall like these teachers.

**Improved.**—The members of the faculty are so friendly that although the new students may have hated their former teachers, yet, just as soon as they reach this school, they feel that they shall like these teachers.

G255

A reference word, particularly a relative pronoun, should not be unnecessarily separated from its antecedent.

**Bad.**—He had been under the careful guidance of his father until he became a man, who had always shielded him from every harmful influence.

**Improved.**—Until he became a man, he had been under the careful guidance of his father, who had always shielded him from every harmful influence.

**Bad.**—There is a work engine in every coach yard that places the suburban cars on the proper track.

**Improved.**—In every coach yard there is a work engine that places the suburban cars on the proper track.

G260

Failure to repeat words and phrases where repetition is necessary to make clear the relation between parts of the sentence, and omission of parts of the sentence that cannot be exactly supplied from the context are frequent sources of incoherence in the sentence. Particular cautions and illustrations follow.

G261

A subject consisting of several co-ordinate members should usually be repeated in a summarizing word or phrase.

**Example.**—To rise before dawn, to work fourteen or fifteen hours with only a brief intermission at noon, to swallow hastily ill-cooked food, to sleep on hard boards under filthy and insufficient coverings—these, he found, were the pleasures of country life in the harvest season.

G262

Usually, in order to secure clearness, (a) a preposition governing several objects, or (b) the sign *to* introducing several infinitives should be repeated when the objects or the infinitives are separated by intervening modifiers.

(a) **Bad.**—He forgets the gratitude that he owes to those who helped all his companions, and his uncle in particular.

**Improved.**—He forgets the gratitude he owes to those who helped all his companions, and to his uncle in particular.

(b) **Bad.**—Near the end of the term, we were requested to hand in our notes and all the themes he had returned to us, and state precisely how much of the required reading we had done.

**Improved.**—Near the end of the term, we were requested to hand in our notes and all the themes he had returned to us, and to state precisely how much of the required reading we had done.



G263

In certain cases, repetition is used to indicate that the words in a series represent each a markedly distinct idea. (a) An article or a possessive pronoun should be repeated with each noun when the nouns designate different things. Similarly, repetition (b) of a preposition with each object, or (c) of the sign *to* with each infinitive calls attention to the fact that each object or each infinitive represents a separate idea.

(a) **Bad.**—His duty and inclinationsurged him in contrary directions.

**Improved.**—His duty and his inclinations urged him in contrary directions.

**Bad.**—He was sitting between a pretty and ugly girl.

**Improved.**—He was sitting between a pretty and an ugly girl.

(b) **Example.**—“For better, for worse, for richer, for poorer, in sickness and in health.”

(c) **Bad.**—To live and live well are very different things.

**Improved.**—To live and to live well are very different things.

G264

(a) *So, such, and too* as adverbs and (b) *that* or *those* as demonstrative pronoun or adjective usually imply a completing or defining clause to follow; the use of these forms without such a following clause is to be avoided.

(a) **Bad.**—I was so tired.

**Improved.**—I was so tired that I could not sleep.

**Improved.**—I was extremely tired.

(b) **Bad.**—It was one of those long and stupid lectures.

**Improved.**—It was one of those long and stupid lectures under which the class occasionally has to groan.

**Improved.**—The lecture was very long and stupid.

G265

No form of a verb should be omitted unless the same form is clearly and exactly supplied elsewhere in the sentence.

**Bad.**—He always had done what he thought was right, and I knew that he always would.

**Improved.**—He always had done, and I knew that he always would do what he thought was right.

**Improved.**—He always had done what he thought was right, and I knew that he always would do so.

**Bad.**—The leader was expelled from the school and the others suspended for six weeks.

**Improved.**—The leader was expelled from the school and the others were suspended for six weeks.

G266

Words necessary to an idiomatic combination should not be omitted.

**Bad.**—I was attracted to the school by the reports and the pictures I saw of it.

**Improved.**—I was attracted to the school by the reports I heard and the pictures I saw of it.

**Bad.**—The Senate was in sympathy, but the House was opposed to the objects of the measure.

**Improved.**—The Senate was in sympathy with the purpose of the measure, but the House was opposed to it.

**Bad.**—Evanston is an attractive place to live.

**Improved.**—Evanston is an attractive place in which to live.

**Bad.**—Florida has a climate to enjoy out of doors life in winter.

**Improved.**—Florida has a climate in which one may enjoy out of doors life in winter.

**Improved.**—Florida has a climate that enables one to enjoy out of doors life in winter.

G267

- (a) The conjunction *that* should not be omitted from a clause expressing result or purpose. (b) Similarly *that* introducing a noun clause should not be omitted if the omission would result in ambiguity or incoherence.

(a) **Bad.**—I was so tired after the day's tramp I could hardly crawl into my bunk.

**Improved.**—I was so tired after the day's tramp that I could hardly crawl into my bunk.

(a) **Bad.**—I have found it a good plan to keep a dictionary on my desk so I can refer to it when I am in doubt.

**Improved.**—I have found it a good plan to keep a dictionary on my desk so that I can refer to it when I am in doubt.

(b) **Bad.**—He perceived in the course of a few minutes he could not count on assistance from this group.

**Improved.**—He perceived in the course of a few minutes that he could not count on assistance from this group.

**Bad.**—The truth was, as the newspapers showed later, the governor signed the bill under pressure from the political spoilsmen.

**Improved.**—The truth was, as the newspapers showed later, that the governor signed the bill under pressure from the political spoilsmen.

G270

Comparisons form an especially fruitful source of incoherence in the sentence. It is more feasible to illustrate particular cases than to formulate any general statement of principle.

G271

- (a) After a comparative the subject of the comparison should be excluded from the class with which it is compared; (b) after a superlative the subject of the comparison should be included within the class.

(a) **Wrong.**—This country manufactures twice as many cigarettes as any country.

**Right.**—This country manufactures twice as many cigarettes as any other country.

(b) **Wrong.**—He was the heaviest of all the other candidates for the team.

**Right.**—He was the heaviest of all the candidates for the team.

G272

In comparisons, expressed or implied, only objects of the same kind should be compared.

**Bad.**—English colonial policy has been more successful than the Germans.

**Improved.**—English colonial policy has been more successful than that of the Germans.

**Improved.**—English colonial policy has been more successful than German colonial policy.

**Bad.**—The laws of Illinois concerning divorce differ considerably from South Carolina.

**Improved.**—The laws of Illinois concerning divorce differ considerably from those of South Carolina.

G273

Usually after *than* or *as* the verb or its equivalent or the preposition should be repeated.

**Bad.**—I saw him more frequently than you.

**Improved.**—I saw him more frequently than you did.



**Improved.**—I saw him more frequently than I saw you.

**Bad.**—She likes me as well as you.

**Improved.**—She likes me as well as you like me.

**Improved.**—She likes me as well as she likes you.

G274

A comparison should not be left incomplete; usually clearness demands that both the object compared and the standard of comparison be definitely stated.

**Vague.**—He was somewhat slow in all his studies, but he had better success in mathematics.

**Clear.**—He was somewhat slow in all his studies, but he had better success in mathematics than in any other subject.

**Clear.**—He was somewhat slow in all his studies, but he had better success in mathematics than the coach had expected.

G275

In a a “mixed comparison”—for example, a comparison which involves different degrees or which includes both singular and plural substantives—usually the first member of the comparison should be completed.

**Bad.**—She is as active or more so than her brother.

**Improved.**—She is as active as her brother, or even more so.

**Bad.**—This defeat was one of the keenest, if not the keenest, disappointments of his whole life.

**Improved.**—This defeat was one of the keenest disappointments of his whole life, if not indeed the keenest.

G280

The principal causes of incoherence that remain to be considered may be classified as merely awkward or careless constructions. To these the following cautions apply:

G281

(3) Avoid overlapping or “telescoped” constructions.

**Bad.**—I went to sleep at once, for I was very tired, for I had worked hard all day.

**Improved.**—I went to sleep at once, for my hard day’s work had made me very tired.

**Bad.**—This story, which recounts the adventures which befell two boys who had been captured by Indians who were lurking in the neighborhood, is merely a “ten cent thriller.”

**Improved.**—This story, a narrative of the adventures befalling two boys who had been captured by Indians lurking in the neighborhood, is merely a “ten cent thriller.”

G282

Avoid careless multiplication of negatives, particularly in connection with such restrictive words as *hardly* and *scarcely*.

**Bad.**—The plan was found to be not only not impracticable but not difficult of execution.

**Improved.**—The plan was found to be both practical and easy of execution.

**Bad.**—The night was so dark that we could not hardly see the wagon in front of us.

**Improved.**—The night was so dark that we could hardly see the wagon in front of us.

**Bad.**—His story was so plausible that the teacher could not help but believe it.

**Improved.**—His story was so plausible that the teacher could not help believing it.

G283

Avoid using in a single sentence words having the same form but different meanings or functions.

**Bad.**—He discussed the tariff, stating emphatically that he considered that the principal issue of the campaign.

**Improved.**—He discussed the tariff, stating emphatically that he considered it the principal issue of the campaign.

**Bad.**—The subject was debated at length, but the disputants talked nothing but words.

**Improved.**—The subject was debated at length, but the disputants talked only empty words.

G284

Avoid contradictory or incongruous statements and ambiguous or equivocal phrasing; a sentence should state clearly and exactly the meaning of the writer. Particularly objectionable is a fumbling circumlocution instead of a direct and precise definition.

**Bad.**—A “circumlocution” is when one expresses himself in an indirect and roundabout manner.

**Improved.**—A “circumlocution” is an indirect and roundabout expression.

**Bad.**—All this year most of the meals consisted of queer dishes containing wheat, sugar, and meat substitutes.

**Improved.**—All this year most of the meals consisted of queer dishes containing substitutes for wheat, sugar, and meat.

**Bad.**—Everybody in the class was present and had such a good time that no one missed the few disgruntled ones who had stayed away.

**Improved.**—Almost everybody in the class was present and had such a good time that no one missed the few disgruntled ones who had stayed away.

**Bad.**—The most exciting event of all was when the teachers began to distribute the presents.

**Improved.**—The most exciting moment of all came when the teachers began to distribute the presents.

**Improved.**—The most exciting event of all was the distribution of the presents by the teachers.

G285

Avoid any awkward arrangement of the sentence—any careless construction or lack of order that may offend the reader or hinder his ready perception of the idea the sentence is intended to convey.

## SENTENCE EMPHASIS

G300

Sentence Emphasis demands that a sentence be so constructed that its main idea shall stand out clearly and that, so far as possible, its various parts shall be given prominence in proportion to their importance. In many respects the requirements of Unity, Coherence, and Emphasis in the sentence are identical. (See particularly sections G140-143 and G220-223.) Emphasis in the sentence depends principally upon (a) the form of the sentence, (b) the relative position of its parts, and (c) relative condensation or expansion of expression.

G310

Sentence emphasis requires that the sentence, by its form, shall make clear what is the principal idea and give it due prominence.

G311

The principal idea of the sentence should be expressed as a grammatically independent statement. (See sections G140-142.)



- G312 The use of the active rather than the passive form of the verb contributes to directness and hence, usually, to vigor and emphasis of expression.  
**Unemphatic.**—After dinner, Luna Park was visited by the party and a good time was had by everybody.  
**Improved.**—After dinner, the party visited Luna Park where everybody had a good time.
- G313 Periodic sentence structure holds the reader's attention in suspense and finally concentrates it on the element of greatest significance, by placing this element at the end and placing the dependent and qualifying elements before it.  
**Loose.**—One may be permitted to find the marriage theory of Catholicism refreshing and elevating, when one looks, for instance, at the English Divorce Court, with its crowded trials, its newspaper reports, and its money compensation—this institution in which the gross unregenerate British Philistine has indeed stamped an image of himself.  
**Periodic.**—"When one looks, for instance, at the English Divorce Court, with its crowded trials, its newspaper reports, and its money compensation—this institution in which the gross unregenerate British Philistine has indeed stamped an image of himself—one may be permitted to find the marriage theory of Catholicism refreshing and elevating."—Slightly adapted from Arnold's *The Function of Criticism*.
- G314 Balanced sentence structure throws into strong relief similarity or antithesis of ideas by giving likeness of form to the expression of these ideas. The effect of the balance depends very largely upon the degree of similarity in form given to the two halves of the sentence.  
**Example.**—Thus the Puritan was made up of two different men—the one all self-abasement, penitence, gratitude, passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king.
- G315 Climactic sentence structure is a consistent arrangement of the elements of the sentence in an ascending series, the order of each element being determined by its relative weight and significance. The principle of climax applies both to thought and to phrasing. In the latter case, it requires usually that (a) the positive should follow the negative, the particular should follow the general, etc., and (b) that where other considerations of greater moment do not appear, the longer, more sonorous elements should follow the shorter, less weighty.  
**Example.**—"Your children do not grow faster from infancy to manhood than they [the American colonists] spread from families to communities, and from villages to nations."—Burke. *Speech on Conciliation with America*.  
**(b) Poorly ordered.**—The plan is easy of comprehension and simple.  
**Improved.**—The plan is simple and easy of comprehension.

- G316      Note.—Balance, periodicity, and climax are principles as important in giving coherence as in giving emphasis to the sentence. Excessive employment of balanced or periodic sentences, however, gives an appearance of effort and artificiality, and is on this account objectionable. On the other hand, climax, if not obviously forced, is logical and natural.
- G320      Sentence emphasis requires that elements of the sentence be given prominence of position corresponding to their importance.
- G321      The most prominent positions in the sentence are at the beginning and at the end; accordingly an element of the sentence may be made emphatic by being given one of these positions, particularly that at the end. The sentence should at least “end with words that deserve distinction.”  
             **Bad.**—The paper was so carelessly written that it was illegible in places.  
             **Improved.**—The paper was so carelessly written that in places it was illegible.  
             **Bad.**—We were very much attracted by the picture of him, and were, accordingly, somewhat disappointed in his appearance when we met him.  
             **Improved** (*picture* and *appearance* emphasized).—The picture of him attracted us greatly; accordingly when we met him, we were somewhat disappointed in his appearance.  
             **Improved** (*attractive* and *disappointing* emphasized).—So attractive was the picture of him that when we met him we found his appearance somewhat disappointing.
- G322      The converse of the immediately preceding rule is that unimportant elements of the sentence should not be made unduly emphatic by being given the most prominent positions; they should “be buried within the sentence.” This rule generally applies to such connectives as *however, moreover, consequently*; to such restrictive phrases as *so to speak, in fact*; and to such clauses as *I think, I understand*, when they are used parenthetically.  
             **Wrong emphasis.**—However, the truth of this statement did not long remain unchallenged.  
             **Improved.**—The truth of this statement, however, did not long remain unchallenged.  
             **Wrong emphasis.**—This is the most satisfactory solution of the problem, I believe.  
             **Improved.**—This, I believe, is the most satisfactory solution of the problem.
- G323      Any element of the sentence, if changed from its normal position, is made conspicuous and is thereby given emphasis.  
             **Normal order.**—The brightly lighted shop windows next attracted her attention.  
             **Transposition of** *brightly lighted*.—The shop windows, brightly lighted, next attracted her attention.  
             **Transposition of** *next*.—Next, the brightly lighted shop windows attracted her attention.



- G330 Sentence emphasis requires that the more important ideas be given the fuller expression and the less important ideas be condensed in expression.
- G331 Especially important ideas or words may be given emphasis by repetition.  
**Example.**—"For the creation of a masterwork of literature two powers must concur, the power of man and the power of the moment, and the man is not enough without the moment."—Arnold, *The Function of Criticism*.  
**Example.**—"The people of the colonies are descendants of Englishmen. . . . They are, therefore, not only devoted to liberty, but to liberty according to English ideas and on English principles."—Burke, *Speech on Conciliation with America*.
- G332 Every word used in the sentence should serve a definite purpose; mere verbiage should be rigorously cut out. Wordiness in the sentence may be (a) tautology, the unnecessary repetition of ideas, or (b) redundancy, the needless addition of words here and there. The most frequent form of redundancy is "excessive predication"—the use of superfluous verbs, particularly of such introductory forms as *there is*, *it is*, etc. In many instances, too, a relative clause may be reduced to a participial phrase with considerable gain in effectiveness.
- (a) **Bad.**—The enemy, again repeating their former tactics, retreated back to their fortified camp.  
**Improved.**—The enemy, repeating their former tactics, retreated to their fortified camp.  
**Bad.**—The cause of their rapid progress was because they had been preparing for this attack during many years.  
**Improved.**—The cause of their rapid progress was that (or "the fact that") they had been preparing for this attack during many years.
- (b) **Bad.**—There is a friend of mine who declares that it is only the love he has for children that keeps alive his interest in Christmas.  
**Improved.**—A friend of mine declares that only his love for children keeps alive his interest in Christmas.  
**Bad.**—The game was a hard fought and most interesting one.  
**Improved.**—The game was hard fought and most interesting.  
**Bad.**—The suburban train service, on most railroads, is a subject which is very interesting for a person to learn something about.  
**Improved.**—The suburban train service, on most railroads, is a very interesting subject.  
**Relative clause.**—It surely was good to sit down to a table which was covered with country butter, fresh eggs, home-smoked ham, and lots of real cream.  
**Participial phrase.**—It surely was good to sit down to a table covered with country butter, fresh eggs, home-smoked ham, and lots of real cream.

## H

## DICTION

In the last analysis, expression is the use of words; accordingly, a writer's ability to convey his meaning to his readers, to affect them as he wishes them to be affected, depends in great measure upon his ability to select precise and appropriate words. The criteria of diction are (a) the

propriety and (b) the effectiveness of the word or phrase employed; that is, a word should not offend against the canons of Good Use, and it should convey precisely and effectively the meaning intended by the writer.

H10 The canons of Good Use are three: that an expression be (1) in Present Use, (2) in National Use, and (3) in Reputable Use. The first of these requirements forbids the employment of a word that is archaic to-day no matter how many and how great writers used it fifty or a hundred or three hundred years ago. The second requirement is that an American should prefer American to British usage, wherever the two differ, and that he should avoid expressions that are current only in some part or parts of his country. The last requirement is that both the words used and the senses in which they are used should be those established by the practice of careful and reputable writers. The general standard of Good Use in this country is set by American writers of to-day in the carefully edited magazines and reviews. The violations of Good Use are so numerous that only a few of those most frequently occurring can be illustrated.

H11 Avoid loose, indiscriminating application of words. Examples of such misapplication are the following: (a) the use of *anxious* for *eager* or *interested*, *fix* for *repair* or *contrive*, *aggravate* for *annoy* or *exasperate*, *mad* for *angry*, *stop* for *stay*, *expect* for *suspect* or *imagine* or *anticipate*; (b) the use of *never* for *not*, and that of *nice*, *awful*, etc., with such a wide variety of application as to take from these words almost all precision of meaning; (c) confusion of words etymologically related, as are *affect* and *effect*, *most* and *almost*, *healthy* and *healthful*, and confusion of such partial synonyms as *proof* and *evidence*, *fluid* and *liquid*; (d) lack of precision in the use of such words as *factor*, *element*, *point*, *force*, *condition*, *feature*.

H12 Be sure that the preposition used expresses the exact relationship intended. *In* and *within*, *in* and *into*, *by* and *with*, *round* and *around*, *to* and *toward* or *towards*, *among* and *between* are among the prepositions most frequently misused one for the other.

H13 Since (a) archaic, (b) technical, and (c) learned or bookish words are not readily intelligible to a reader whose interests are not specialized but normal, they should be avoided in ordinary prose. Archaic words may still have a place in the language of poetry and technical words are appropriate to the presentation of a technical subject before a professional audience, but the use of bookish words can hardly be justified in any serious writing.

(a) Example.—*God wot*, *yclept*, *let* (meaning “hinder”).

(b) Example.—“In some instances, *eo* (*io*) which resulted from the breaking of *e* before *h*+consonant becomes *ie* (*i*, *y*). This process



presupposes the change of the guttural *h*, which caused the breaking, into a palatal *h*, which then produces an effect agreeing with that of *i*-umlaut."

**Bad.**—"Indubitably, benignity and commiseration shall pursue me all the diuturnity of my vitality."

**Good.**—Surely, goodness and mercy shall follow me all the days of my life.

- H14 Foreign words are objectionable both because they are not generally intelligible and because they are usually evidence of affectation. A foreign word is appropriate only where there is no native equivalent.

**Bad.**—In the course of the trial, it appeared that the *soi-disante* countess, who had been received *en amie* by many members of the *beau monde*, had previously been a *fille de chambre*.

**Improved.**—In the course of the trial, it appeared that the woman who called herself a countess and who had been admitted to the intimacy of many fashionable people had previously been a chambermaid.

- H15 In ordinary prose the use of (a) slang, (b) words newly coined and not yet current in careful writing, (c) vulgar or cheap expressions, and (d) localisms or provincialisms that have only a restricted currency usually indicates either that a writer has a vocabulary wretchedly inadequate to his needs or that he has no regard for his reader's probably decent taste. Special circumstances, such as the desire to report a conversation in the actual words of a speaker or to secure local color justify the use of slang or provincial expressions, but such usage should result only from considered intention—not from carelessness or poverty of speech.

(a) **Bad.**—I got the tip in time to make a date for the same evening.  
**Improvement.**—I got the hint in time to make an appointment (or engagement) for the same evening.

**Bad.**—I played my hunch that Allison had worked his prof to spill all the dope on that subject.

**Improved.**—I acted on my intuition that Allison had induced his instructor to give him complete information on that subject.

(b) **Bad.**—The grafters did not suspicion any opposition to their design of railroading the bill through the legislature.

**Improved.**—The dishonest politicians did not suspect (or anticipate) any opposition to their design of rushing the bill through the legislature.

(c) **Bad.**—We want live young party with good line of talk to handle book proposition and to take part interest in same.

**Improved.**—We want an energetic young man or woman of good address to manage a book business and take a part interest in it.

(d) **Bad.**—There was a beautiful timber on a side-hill near my home.

**Improved.**—There was a beautiful stretch of woodland on a hillside near my home.

**Bad.**—The revenueurs caught him toting corn to a blockade still.

**Improved.**—The revenue officers caught him carrying corn to an unlicensed distillery.

- H16 In all but very familiar writing, in which colloquial usages may be appropriate, abbreviations and contractions should usually be avoided; *advertisement* is preferable to *ad*, *trigonometry* to *trig*, *gymnasium* to *gym*, *English Literature* to *English Lit*, *half-past two* to *two thirty*, *do not* and *cannot* to

*don't* and *can't*. Such a contraction as *ain't* for *am not* is never permissible.

- H17 One part of speech should not unadvisedly be used for a different part of speech: for example, the verb *find* should not be used as a noun, the transitive verb *leave* should not be used intransitively, the noun *loan* should not be used for the verb *lend*, an adjective should not be used for an adverb in such an expression as "He can do it more easily (not "easier") than I can," and so on. (See section J41.)
- H18 Many expressions widely current, some of which are permissible in colloquial speech, are to be avoided in careful and serious writing. Among them are (1) *you* and *they* as impersonal pronouns without particular antecedents; (2) *dove* and *proven* for *dived* and *proved*; (3) *complected* for *complexioned* or *of . . . complexion*; (4) *ways* for *way* or *distance*; (5) *nights* for *at night*; *want to off* or *want to in* for *wish to get off* or *wish to go in*; (7) *go some place* for *go to some place* or *go somewhere*, *find it any place* for *find it in any place* or *find it anywhere*; (8) *that kind of a man*, *that sort of a job* for *that kind of man* or *a man of that kind*, *that sort of job* or *a job of that sort*. Other similar usages, generally improper, are the following: (9) the redundant use of *go and* in such an expression as "They have gone and broken their promise" for "They have broken their promise"; (10) *try and* for *try to* in such an expression as "I will try and find him" for "I will try to find him"; (11) *myself*, *himself*, etc., as subject or object in such a sentence as "Both my friend and myself distrusted him" for "Both my friend and I distrusted him."
- H19 Some errors are so gross as to be marks of illiteracy. Such are, for instance, *hissself* and *theirselves* for *himself* and *themselves*; *drownded* for *drowned*; *had of* and *could of* for *had* and *could have* in such a sentence as "If I had of seen him in time, I could of stopped him" for "If I had seen him in time, I could have stopped him"; *had ought to* for *ought to* or *ought to have* in "You hadn't ought to do it," for "You ought not to do it," or "You ought not to have done it."
- H20 Good use requires that words and phrases be used in accord with the recognized idiom of the language.
- H21 Such idiomatic distinctions as those indicated in the following pairs of phrases should be carefully observed: *go to town*, *go to the city*; *able to do*, *capable of doing*; *agree to a proposal*, *agree with a person*; *to avert from*, *aversion to*; *to differ with a person*, *different from*; *each other*, when only two are concerned, *one another* when more than two are concerned.
- H22 Regard for idiomatic distinctions requires that *so* instead of *as* should be used before the first member of a comparison



of equality that contains or implies a negation or a restriction; for example,

He was not so keen as his brother but he was a harder student.

The people will have to submit to this abuse of power only so long as they are willing to submit to it.

- H23 *Like* is grammatically an adjective or an adverb; it is not a conjunction and cannot properly be used for *as* or *as if* to introduce a comparative clause.

**Correct.**—He looks like a capable workman.

**Incorrect.**—He acted like he was afraid to fight.

**Correct.**—He acted as if he was afraid to fight.

- H24 Three expressions frequently used are objectionable on the score of idiom. (a) The first is the so-called nominative absolute; for example, "The storm having ceased, we were able to resume our journey." More idiomatic and more exact is, "After the storm had ceased, we were able," etc., or "Since the storm had ceased, we were able," etc. (b) The second is the adjectival use of the relative pronoun *which*; for example, "He gave us an account of his early experiences on the western frontier, which narrative recalled similar stories we had heard from our grandmother." More idiomatic is, "He gave us an account of his early experiences on the western frontier, a narrative which recalled," etc. (c) The third is the use of compound nouns awkwardly built up according to German not English idiom; for example, "a water filled ditch" instead of the easier and more natural "a ditch filled with water."

- H25 The idiomatic distinction between *a* and *an* as the indefinite article is that *a* is used before a word that has an initial consonant sound, *an* before a word that has an initial vowel sound. Many words beginning with the character *u* are preceded by *a*, as in English the character *u* frequently has the sound *yu*—*a united people, a useful tool* (but *an unpleasant experience, an ugly scar*). Further, *a* is used before many words of Greek origin with initial *eu*—*a European power, a euphonious phrase*.

- H30 Three further cautions or suggestions mainly concerning propriety in usage, for the sake of convenience, may be grouped together.

- H31 Certain distinctions, more or less sharply drawn, between related words or between different forms of the same word should be carefully observed, since failure to do so results both in violation of Good Use and in lack of precision. The most important of such distinctions are those between (a) simple and progressive tense forms of the verb, (b) simple and cumulative or inchoative verbs, (c) collective or class nouns and common or individual nouns, (d) active and passive meanings of synonymous words, and (e) abstract and concrete meanings of the same word or synonymous words.

(a) **Poor.**—All the time they searched for him, he watched them from his hiding-place behind the fence.

**Improved.**—All the time they were searching for him, he was watching them from his hiding-place behind the fence.

(b) **Bad.**—Gradually, as he was more interested in the work, it was easier.

**Improved.**—Gradually, as he became more interested in the work, it grew easier.

(c) **Bad.**—The various militia of the state were ordered into camp.

**Improved.**—The various militia organizations of the state were ordered into camp.

**Improved.**—The militia of the state was ordered into camp.

(d) **Inaccurate.**—His courage preserved his spirit unbroken through all his misfortunes.

**Precise.**—His fortitude preserved his spirit unbroken through all his misfortunes.

(e) **Example** (abstract meaning).—"At last his merit (that is, the quality that made meritorious action possible) won recognition.

**Example** (concrete meaning).—At last his merits (that is, his various meritorious acts or accomplishments) won recognition.

H32 When figurative language is employed, the figures used must both fit the context and be congruous with themselves. "Mixed metaphors" are particularly to be avoided.

**Mixed figure.**—For many years he struggled desperately against the billows of adversity, but he finally planted his banner on the hill of success.

**Improved.**—After many years of desperate struggle against adversity, he finally won success.

**Mixed.**—To make the April allowance last until the first of May is a problem difficult of attainment.

**Improved.**—How to make the April allowance last until the first of May is a problem difficult of solution.

**Improved.**—To make the April allowance last until the first of May is an undertaking difficult of accomplishment.

H33 When there is the slightest doubt as to the use or meaning of a word, a recent, adequate, and reputable dictionary should be consulted.

H40 The choice of word and phrase that will convey the writer's meaning precisely and effectively, that will produce upon the reader the very effect desired, is a matter of much greater difficulty and of much higher importance than the mere avoidance of offenses against Good Use. Very rarely is there any conflict between propriety and effectiveness, but if there should be, the latter must be considered first; to attain a particular end, a writer may deliberately violate the canons of Good Use. But any such disregard of accepted standards should be carefully considered and should be only for the attainment of a particular purpose. Diction to be effective must be chosen with consistent regard for the character of the composition, the purpose of the writer, and the appreciation of the reader.

H41 Words should express the precise degree of meaning intended; that is, except for the attainment of some definite purpose, both exaggeration and understatement should be avoided.



- H42      Verbosity is to be avoided. No more words should be used than are necessary to develop adequately the purpose of the composition. (See section G332.)
- H43      Effective diction is fresh and suggestive; the first step toward attaining it is to discard stale, trite, hackneyed expressions, such as *the trend of public sentiment*, *the signs of the times*, *the weaker sex*, *rippling waves*, *doomed to disappointment*, *social function*.
- H44      Specific words represent particular impressions upon the senses and the emotions more definitely and exactly than do general terms, and consequently they appeal more distinctly and vividly to the imagination of the reader. In narration and description particularly, effectiveness depends very largely upon skilful selection of concrete details and upon the choice of specific words by which to present them. For example, a specific verb, such as *toddle*, *saunter*, *sidle*, *stride*, represents a particular kind of movement more exactly and picturesquely than the general *go* can do with any number of qualifying adverbs. The effectiveness of exposition and argument, too, may frequently be heightened by the use of particular details and specific terms. Definite dates and exact figures are both more precise and more forceful than are mere approximations, and the particular name of an object is more definite and more effective than is generalized *thing*.
- General.**—There was such activity that one might have thought the viands very unusual, phenomena quite unparalleled; and in truth they were nearly so in that place. While several persons made the preparations for the meal, the others expectantly seated themselves. At last, everything was ready and the grace was said. As the carving of the fowl began, every one expressed great delight.
- Specific.**—“Such a bustle ensued that you might have thought a goose the rarest of all birds, a feathered phenomenon, to which a black swan was a matter of course—and, in truth, it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody; not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths lest they should shriek for goose before their turn came to be helped. At last the dishes were set on and the grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it into the breast; but when she did, and the long expected gush of stuffing issued forth, one murmur of delight arose all around the board; and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried, Hurrah!”—Dickens, *A Christmas Carol*.
- H45      Care should be taken not to use too simple, superficial, or colloquial words, and thus lower the diction beneath that proper to the character of the composition (“writing down”).

- H46 Care should be taken not to raise the diction above that appropriate to the character of the composition by the use of (a) pretentious, bookish, or high-sounding words (fine writing, bombast) or (b) poetic or archaic words or forms.
- (a) **Example.**—"Witness the immense pomposity of sesquipedalian verbiage."—Spencer.
- Bad.**—After performing his ablutions, he arrayed himself in his everyday clothes and descended to breakfast.
- Improved.**—After his bath, he dressed in his everyday clothes and went down to breakfast.
- (b) Examples of poetic or archaic words that are out of place in ordinary prose are *ere* for *before*, *save* for *but* or *except*, *maiden* for *girl* or *young woman*, *morn* for *morning*, *eve* for *evening*, etc.

## EUPHONY

- H50 Euphony requires that the words of a composition be so chosen and ordered that they shall not strike the ear disagreeably. The principal suggestions for securing Euphony are the following:
- H51 Avoid needless or meaningless repetition of words or sounds.
- Bad.**—The workmen were busily at work in the hall until noon. But at the first stroke of noon from the town clock, each man instantly dropped his work.
- Improved.**—The plasterers and carpenters were busily engaged in the hall until noon. But at the first stroke of twelve from the town clock, each man instantly dropped his work.
- Bad.**—The expenses of the trip were somewhat in excess of our expectations.
- Improved.**—The trip cost somewhat more than we had expected.
- H52 Avoid harsh combinations of sounds.
- Bad.**—Mr. Stevens stood stock still, though he closed his huge hand more firmly about his stout stick.
- Improved.**—Mr. Stevens stood motionless, though he closed his enormous hand more firmly over his stout cudgel.
- H53 Avoid the huddling effect produced by a succession of unaccented syllables.
- Bad.**—He has conducted himself eminently trustworthily.
- Improved.**—He has conducted himself in a most trustworthy manner.
- H54 Avoid metric effects in prose.
- Bad.**—All along the river bank the blossoms grew in countless numbers, and every day the lovely girl went there to pick a bunch of pretty flowers.

## J

## GRAMMAR

Although most offenses against grammar may be logically classified under other headings, still, from practical considerations, it is advisable to group under a separate heading the principal matters of grammar that require particular care.

- J10 With respect to nouns and pronouns the principal concern of grammar is with (a) number and kind, and (b) with case.
- J20 The most important cautions and suggestions concerning number in nouns and pronouns are the following:



- J21 Be careful with foreign and irregular plurals.  
**Example.**—*Phenomenon, phenomena; alumnus, alumni; alumna, alumnae; crisis, crises; datum, data; species, species; index, indexes, indices; cloth, cloths, clothes; die, dies, dice, etc.*
- J22 The demonstrative adjectives *this, that* and their plurals *these, those* are pronominal in origin and partly in character. Like pronouns, they have different forms for the singular and the plural. Do not use the plural forms *these* and *those* with singular nouns.  
**Bad.**—Work on these kind of exercises tires me.  
**Improved.**—Work on exercises of this kind tires me.  
**Improved.**—Work on this kind of exercise tires me.
- J23 Make the pronoun agree with its antecedent in number and kind. The restrictive relative pronoun *that* is used to refer to both persons and things; of the other relative pronouns, *who* should be used to refer to persons, *which* to refer to things. (For illustrations of agreement between pronoun and antecedent, see section G253.)
- J30 The most important suggestions concerning case in nouns and pronouns are the following:
- J31 Use the possessive instead of the nominative case form with verbal nouns in *-ing*.  
**Wrong.**—She tried to pass the note without the teacher seeing it.  
**Right.**—She tried to pass the note without the teacher's seeing it.
- J32 Confine the possessive case form principally to animate objects and to idiomatic time expressions.  
**Bad.**—The room's ceiling is discolored in many places.  
**Improved.**—The ceiling of the room is discolored in many places.  
**Bad.**—These circumstances, whose importance he had not perceived at first, now made him change his plans.  
**Improved.**—These circumstances, the importance of which he had not perceived at first, now made him change his plans.  
**Correct.**—In two days he spent half his month's pay.
- J33 Adapt the case form of a pronoun to the actual case. Mere separation of a pronoun from the verb of which it is the subject, or from the verb or preposition of which it is the object does not affect case relation and consequently does not affect case form. (a) The subject of a finite verb should have the nominative case form. (b) The subject of an infinitive should have the objective case form. (c) The object of a verb or a preposition should have the objective case form.  
(a) **Wrong.**—Whom do you believe will be elected?  
**Right.**—Who do you believe will be elected?  
**Wrong.**—I will give it to whomever first asks for it.  
**Right.**—I will give it to whoever first asks for it.  
(b) **Wrong.**—Who do you expect to see elected?  
**Right.**—Whom do you expect to see elected?  
(c) **Wrong.**—Who did they invite?  
**Right.**—Whom did they invite?  
**Wrong.**—Between you and I—  
**Right.**—Between you and me—  
**Wrong.**—There had been some friction among we girls.  
**Right.**—There had been some friction among us girls.

- J40 The principal cautions or suggestions relating to adjectives and adverbs are the following:
- J41 Wherever corresponding adjectives and adverbs have different forms, the distinction in form should be carefully observed. If there is any doubt whether a given form is an adjective or an adverb, a reputable dictionary should be consulted. (a) An adjective is used as a direct modifier of a noun or pronoun and as the predicate complement—modifying the subject—of the verbs *be*, *become*, *seem*, *look*, *sound*, *appear*, *smell*, *feel*, and *taste*. (b) An adverb is used as a modifier of verbs, adjectives, and adverbs. (c) *Most* is frequently misused for *almost*. *Most* is used as an adjective or an adjective pronoun to mean “nearly all,” as in “The price of most commodities has doubled within the last five years,” and in “Most of my friends tried to dissuade me.” As an adverb, *most* is used only to indicate the superlative degree—“It was the most beautiful wedding I have ever seen.” *Almost* is always an adverb meaning “nearly” or “not quite,” as in the following: “We were almost (not “most”) too late for dinner”; “It rained almost (not “most”) every day”; “He had thought that the task would be almost impossible, but he found it very easy.”
- (a) **Wrong.**—The flower smells sweetly.  
**Right.**—The flower smells sweet.  
**Wrong.**—After such a heavy dinner, he soon felt very uncomfortably.  
**Right.**—After such a heavy dinner, he soon felt very uncomfortable.
- (b) **Wrong.**—By this time he had become real interested in his work.  
**Right.**—By this time he had become really (or “thoroughly”) interested in his work.  
**Wrong.**—We were told to handle them as gentle and easy as we could.  
**Right.**—We were told to handle them as gently and easily as we could.
- J42 Be logical and careful in the use of comparative and superlative forms. (a) Use the comparative for two objects or classes, the superlative for more than two. (b) Do not try to compare absolute forms that admit of no comparison. (c) Avoid double comparatives. (d) After a comparative, exclude the subject of comparison from the class with which it is compared; after a superlative, include the subject within the class. (e) Be careful to use properly the endings *-er*, *-est* and the adverbs *more*, *most*.
- (a) **Example.**—Of the three boys, John was the oldest; and of the twins, William was larger than James.  
(b) **Bad.**—Poe holds a most unique place in American letters.  
**Improved.**—Poe holds a unique place in American letters.  
(c) **Bad.**—This book is more preferable than that.



**Improved.**—This book is preferable to that.

(d) **Bad.**—This country manufactures twice as many cigarettes as any country.

**Improved.**—This country manufactures twice as many cigarettes as any other country.

**Bad.**—He was the heaviest of all the other candidates for the team.

**Improved.**—He was the heaviest of all the candidates for the team.

(e) **Bad.**—It was the awkwardest moment of my life.

**Improved.**—It was the most awkward moment of my life.

- J43 Do not use an adverb of degree—for example, *so, very, too*—to modify directly a past participle.

**Wrong.**—I am very pleased to see you again.

**Right.**—I am very much pleased to see you again.

**Wrong.**—Mary seemed very excited.

**Right.**—Mary seemed greatly excited.

- J50 With respect to verbs, the principal concern of grammar is with  
(a) the agreement of verb with subject in person and number,  
(b) the choice of tense forms, (c) the use of the auxiliaries *shall*  
and *will*.

- J60 Make the verb agree with its subject in number and person.

- J61 With a simple subject, the verb agrees invariably (though sometimes logically rather than grammatically) with the subject in number and person, and all colloquial exceptions are objectionable.

**Wrong.**—I says, he don't, we was, you was, they was.

**Right.**—I say, he doesn't, we were, you were, they were.

- J62 In general a word that has the same form for both singular and plural is singular when it designates a science, a body of knowledge, or a class of activities; it is plural when it designates a number of individual acts or accomplishments.

**Example.**—Mathematics is a difficult subject for a great many students.

**Example.**—Politics has been studied as a science since the days of Aristotle.

**Example.**—Politics in school affairs are always detrimental to educational progress.

- J63 *Each, every, either, neither, etc.* (see section G253a) are singular.

**Wrong.**—Every one of them suit me perfectly.

**Right.**—Every one of them suits me perfectly.

- J64 A verb having for its subject a collective noun should be (a) singular if the group is regarded as a unit, (b) plural if the members of the group are considered as individuals. (See section G253b.)

(a) **Example.**—The faculty has adopted a new measure for the control of athletics.

(b) **Example.**—The faculty have their biases for or against compulsory studies just as have the students.

- J65 Normally, (a) when the subject consists of two or more substantives connected by *and*, the verb is plural; (b) when the subject consists of two or more singular substantives

disjoined by *or* (*nor*), the verb is singular; (c) when the subject consists of a singular and a plural substantive disjoined by *or* (*nor*), the verb agrees with the nearer substantive.

(a) **Example.**—Threat of retaliation and the immediate execution of the threat were most alarming.

(b) **Example.**—The President of the United States or the President of France is equally acceptable as mediator.

(c) **Example.**—Neither the captain nor the coaches and trainers are directly responsible for the failure of the team.

J66

Usually the number of the subject, and hence of the verb, is not affected by the number of substantives (a) in an interpolated or modifying phrase or clause, or (b) in a predicate complement.

(a) **Wrong.**—The sheriff, as well as the officers of the military company, were notified.

**Right.**—The sheriff, as well as the officers of the military company, was notified.

(b) **Wrong.**—His later successes is the result of his invincible energy.

**Right.**—His later successes are the result of his invincible energy.

J67

When a verb precedes the logical subject, (a) after an anticipative *it* the verb is always singular; (b) after an introductory *here* or *there* the verb agrees with the logical subject.

(a) **Wrong.**—It were only some mischievous boys.

**Right.**—It was only some mischievous boys.

(b) **Wrong.**—There was forty freshmen in the crowd.

**Right.**—There were forty freshmen in the crowd.

J68

The agreement between verb and pronoun subject, and between pronoun subject and antecedent should be maintained consistently. (Compare section G253c.)

**Inconsistent.**—True college spirit will never exist until the student body acts as a unit for the welfare of their alma mater.

**Consistent.**—True college spirit will never exist until the student body acts as a unit for the welfare of its alma mater.

**Consistent.**—True college spirit will never exist until all members of the student body act as a unit for the welfare of their alma mater.

J70

Make the tense forms indicate precisely and consistently the actual or relative time of the action or state predicated by the verb.

J71

In the principal statement make the tense indicate the actual time of the action, observing particularly (a) that the past tense should be used to mark a definite time in the past, and (b) that the perfect tense should be used to mark a period of past time completed by the present.

**Time lacks definition.**—Educated people ceased to believe in the power of witchcraft.

**Improved.**—Long ago, educated people ceased to believe in the power of witchcraft.

**Improved.**—To-day, educated people have ceased to believe in the power of witchcraft.



In a subordinate statement, reckon the tense from that of the verb in the principal statement. Though the so-called "sequence of tenses" is not absolute in English, still the following suggestions are usually applicable. (a) When the verb of the principal statement is in one of the past tenses (except the present perfect—"have heard," "has seen," etc.), the verb of the subordinate statement is also in some one of the past tenses—the past perfect (formed with *had* and the perfect participle) for action anterior to that of the principal verb; the past for action simultaneous with that of the principal verb, and the so-called "conditional" or "second future" (formed with *should* or *would* and the present infinitive) for action future to that of the principal verb. (b) When the verb of the principal statement is in the future tense, in some one of the present tenses, or, usually, in the present perfect, the tense of the verb in the subordinate statement is not affected but indicates the actual time of the action. (c) In the expression of a truth valid at all times, the verb of the subordinate clause is usually in the present tense, even if the verb of the principal statement is in a past tense.

(a) **Example.**—After the sun had risen high, the atmosphere became almost unendurably hot.

**Example.**—Daylight showed clearly that some one had broken into the camp during the previous night and had taken practically everything of any use. The boys realized that they were wholly without supplies, that they did not have materials for even a single meal. Accordingly, after a brief consultation, it was determined that two should remain to guard the camp while the others went to the village for food.

(b) **Example.**—It often happens that the men who have talked most emphatically about the need of co-operation later show the least willingness actually to co-operate.

**Example.**—I have heard that although he was seriously wounded in the Argonne engagement he will not apply for compensation.

(c) **Example.**—Like most other children, he had to learn through painful experience that fire burns and that green apples bring stomach ache.

The present infinitive and the present participle express action simultaneous with that of the principal verb; accordingly they should not be used to express action anterior or subsequent to that of the principal verb.

**Bad.**—Neglecting the preparation of his daily recitations, he failed to obtain a satisfactory grade at the end of the term.

**Improved.**—Having neglected the preparation of his daily recitations (or "Since he had neglected," etc.), he failed to obtain a satisfactory grade at the end of the term.

**Bad.**—He sprang to his feet, moving quickly toward the window.

**Improved.**—He sprang to his feet and moved quickly toward the window.

The perfect infinitive and the perfect participle express action anterior to that of the principal verb; accordingly

they should not be used to express action simultaneous with that of the principal verb.

Bad.—I should have liked to have seen it.

Improved.—I should have liked to see it.

Improved.—I should like to have seen it.

J75 Keep consistent the tenses referring to the same time.

Bad.—At that moment the excitement was intense. The delegates and spectators yell, whistle, stamp, throw their hats in the air, and otherwise act like baseball fans at a ninth inning rally.

Improved.—At that moment the excitement was intense. The delegates and spectators yelled, whistled, stamped, threw their hats in the air, and otherwise acted like baseball fans at a ninth inning rally.

J80 Distinguish carefully between the uses of *shall* and *will*.

J81 In simple statements, to express mere futurity use *shall* in the first person, *will* in the second and third.

Example.—I shall be glad when I have finished this task.

Example.—You will like him, I feel sure.

Example.—He will be glad when he has finished that task.

J82 In simple statements, to express determination on the part of the speaker or to indicate his control over the actions of the subject use *will* in the first person, *shall* in the second and third.

Example.—I will no longer endure such treatment.

Example.—You shall endure it so long as you are under my control.

J83 In simple statements, use *should* and *would* similarly to *shall* and *will*.

Example.—I should like very much to see him again.

Example.—I would see him if I could.

Example.—He would like very much to see you again.

Example.—If he had not run away, he should pay for that speech.

J84 In questions that expect an answer, use *shall* or *will* according as *shall* or *will* is expected in the answer.

Example.—Shall you be able to come next month? I shall not.

Example.—Will you help me? Of course I will.

J85 In conditional clauses introduced by *if*, etc., use *should* in all three persons to express futurity, and *would* only to emphasize willingness or determination.

Example.—If I should—

If you should—

If he should ask her permission, she would grant it.

J86 In indirect discourse, when the principal and the dependent clauses have different subjects use *shall* (*should*) and *will* (*would*) exactly as they should be used if the dependent verb were the principal verb in a simple statement.

Example.—I trust that you will soon recover.

Example.—I am determined that you shall do it.

Example.—After making a thorough examination, the physician stated that I should be completely restored by a month's rest.

J87 In indirect discourse, when both the principal and the dependent clauses have the same subject use *shall* (*should*)



to express futurity, and *will* (*would*) to express determination in all three persons.

**Example.**—He fears that he shall fail.

**Example.**—He has determined that he will fight it out to a finish.

J90 A number of miscellaneous cautions may, for the sake of convenience, be grouped in a single division. They are as follows:

J91 Do not confound (a) transitive with intransitive or (b) weak (regular) with strong (irregular) verbs. Note particularly *lay, laid, laid*, and *lie, lay, lain*; *set, set, set*, and *sit, sat, sat*; *prove, proved, proved*; *dive, dived, dived*.

**Example.**—He laid (not *lay*) the book on the table.

**Example.**—The book lay (not *laid*) on the table.

**Example.**—He has proved (not *proven*) equal to his task.

**Example.**—The boy dived (not *dove*) off the pier.

J92 Do not confuse the past tense with the perfect participle of strong or irregular verbs, such as *do, did, done*; *see, saw, seen*; *take, took, taken*; *drink, drank, drunk*; *come, came, come*; *go, went, gone*, etc.

**Example.**—I drank (not *drunk*) too much strong coffee at dinner.

**Example.**—After he had swum (not *swam*) a short distance, his strength failed.

J93 Use the subjunctive mood to express a doubtful or unreal condition or wish.

**Wrong.**—If I was in your place, I would not buy it now.

**Right.**—If I were in your place, I would not buy it now.

**Wrong.**—I wish that vacation was not past.

**Right.**—I wish that vacation were not past.

J94 Confine the so-called emphatic form of the verb (with *do*) to questions, negations, and emphatic statements.

**Bad.**—When we were boys, we liked baseball so well that we did play it during every recess.

**Improved.**—When we were boys, we liked baseball so well that we played it during every recess.

J95 Do not misuse *can* and *may* for each other; use *can* to express ability, *may* to express permission or possibility.

**Example.**—Unless we can convince the registrar that he is mistaken, our registration may be cancelled.

**Example.**—You may (not *can*) go now if you wish.

## K

## LETTERS

K10 Both social and business letters normally have the following parts—(1) heading, (2) inside address, (3) greeting, (4) body, and (5) complimentary close. For each of these parts the conventional forms should be strictly observed. Further, usage is definite concerning (6) the outside address upon the envelope.

K11 Usually the heading is placed near the upper right-hand corner of the first page of a letter. In personal letters, however, it may be placed at the left side of the last sheet, slightly lower than the signature. Except in a very intimate and

informal letter, the heading should give the complete postal direction of the writer and the date of writing. It should contain no abbreviations. The following illustrations show both the correct order of the items in the heading and the proper arrangements:

Lindgren House, Northwestern Campus  
Evanston, Illinois  
June 15, 1920

5632 Woodlawn Avenue,  
Chicago, Illinois,  
October 27, 1919.

K12

The inside address forms an essential part of a business letter, but is frequently omitted from a personal letter. In a business letter, it should begin at the left-hand margin somewhat lower than the heading. In a personal letter which has no heading or which has the heading placed as in a business letter (see section K11), the inside address is usually placed at the left side of the last page slightly lower than the signature. Though the street and number may be omitted from the inside address, this item is preferably included. In the "closed" form of punctuation the last line is followed by a period and each of the preceding lines by a comma; in the "open" form no mark of punctuation is placed at the end of a line unless the line ends in an abbreviation. Either the "closed" or the "open" form is proper, but there must be no mixture of the two. The following illustrations all represent good use in the matter of the inside address:

Professor Thomas F. Holgate  
University Hall 1, Northwestern Campus  
Evanston, Illinois

Messrs. Ginn and Company  
2301 Prairie Avenue  
Chicago, Illinois

Miss Alice Rinehart,  
Libertyville, Illinois.

K13

The greeting begins at the left-hand margin. In a formal letter it is followed by a colon; in a familiar letter it is usually followed by a comma. The first word of the greeting has an initial capital; *dear* does not have a capital unless it heads the greeting. In formal or business letters the following greetings are proper:

Dear Sir:	My dear Professor Martin:
My dear Sir:	Dear Madam:
Gentlemen:	Dear Mrs. Erickson:

In familiar or personal letters the greeting is usually *Dear* or *My dear* followed by the form which the writer uses in conversation with the person to whom he is writing. Such greetings as "Friend Harry," "Dear Friend," and "My dear Friend Ethel" are improprieties. The following illustrate proper greetings in familiar and personal letters:

My dear Doctor Anderson:	Dear Miss Alexander,
Dear Mr. Brown,	Dear Polly,
Dear Hal,	



In both business and personal letters, the greeting with *my* is more formal than that without it.

- K14 In the body of a letter, the normal principles of composition, including those of capitalization, punctuation, paragraphing, sentence structure, etc., apply. The first and every succeeding paragraph should be indented about an inch from the left-hand margin—the first paragraph no further than the others. A business letter should be courteous, clear, and concise. It should be direct and simple in phrasing and be free from stock expressions, abbreviations, and telegraphic ellipses, such as “Your favor of the 13th inst. rec’d and contents noted. In reply beg to regret that I have already accepted a position,” etc. More effective and in much better taste is the following: “I have received your letter dated August 13. I regret that I have already accepted a position,” etc. The conclusion should not always begin with a trite participial phrase, such as “Awaiting a reply, I am” etc.; “Thanking you in advance for your courtesy, we are” etc. Preferable are “I shall be grateful for an early reply”; “We shall appreciate your courtesy,” etc. The principal requisites of a familiar letter are the conveyance of the writer’s personality and the presentation of such material as will most interest the person to whom the letter is written.

- K15 The complimentary close is written on a separate line beginning near the middle of the page. Its first word begins with a capital, and it is followed by a comma. The close should harmonize in character with the greeting and the body of the letter. It should never contain abbreviations such as “Y’rs. truly,” nor should it be an abrupt “yours.” In business letters the following are proper, in the order in which they are arranged grading from the more formal to the more personal:

Yours respectfully,  
Yours truly,  
Yours very truly,

Very truly yours,  
Yours sincerely,

In personal letters not extremely familiar the following are frequently used:

Very truly yours,  
Sincerely yours,  
Cordially yours,

Faithfully yours,  
As always, yours,

- K16 The outside address should occupy approximately the lower right quarter of the envelope. It should present the full postal direction, and should be written without abbreviations. Either the “closed” or the “open” form of punctuation may be employed (see section K12). The following are proper forms for the outside address:

The W. P. Dunn Company  
725 South LaSalle Street  
Chicago  
Illinois

Miss Emily Baker,  
In the care of Edward Beecher, Esq.,  
1294 East Third Avenue,  
Richmond, Virginia.

K20 The following illustrations show the proper form for business  
and for personal letters.

K21 1928 Davis Street  
Evanston, Illinois  
March 1, 1920

The Macmillan Company,  
New York City.

Gentlemen:

First paragraph of body.

Second paragraph of body.

Yours truly,

Edwin Anderson.

K22 Barrington, Illinois,  
July 18, 1919.

Dear Aunt Rose,

First paragraph of body.

Second paragraph of body.

Eagerly and affectionately yours,  
Polly.

Mrs. William Esterbrook  
The Grove Park Inn  
Asheville, North Carolina

## L SPELLING

English spelling is conventional and in a great many instances apparently arbitrary. But arbitrary conventions largely govern social intercourse, and the individual who ignores them or rebels against them does so usually to his own grief. As writing is an extremely important means of social intercourse, one should be very careful to spell in the conventionally accepted manner. Particularly should he be slow to adopt such faddish and unphonetic forms as *thot* and *brot* for *thought* and *brought*. If one is in any doubt as to the proper form of a word, he should consult a recent and reputable dictionary and use the form therein indicated as preferred.

L10 Almost every rule for spelling in English has a number of exceptions. The following statements and cautions, however, have been proved serviceable.

L11 (a) If the vowel of the accented syllable has the so-called "short" sound, both words of more than one syllable that are accented on the last syllable and end in a single consonant preceded by a single vowel, and monosyllables that end in a single consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel. The doubled *c* is written *ck*. (b) In words of more than one syllable if the accent does not fall upon the last syllable or if it is shifted from the last syllable when a suffix is added, the final consonant is not doubled.



- (a) **Examples.**—fit, fitting; drop, dropped; swim, swimmer; rot, rotten; hot, hotter, hottest; man, mannish; bag, baggage; fat, fatty; repel, repellent; acquit, acquittal; remit, remittance; traffic, trafficking; panic, panicky.
- (b) **Examples.**—travel, traveler; develop, developing, developer; benefit, benefited; suffer, sufferance; conquer, conqueror; prefer, preferred, preferring, preferable, preference; infer, inferring, inference.
- L12 (a) Words ending in silent *e* usually drop the *e* before a suffix that begins with a vowel. (b) But words ending in *-ce* or *-ge* do not drop the *e* before the suffixes *-ous* and *-able*.
- (a) **Examples.**—ride, rider, riding; love, lovable; endure, endurance, endurable.
- (b) **Examples.**—service, serviceable; advantage, advantageous.
- L13 Words ending in *y* preceded by a consonant usually change *y* into *i* before any other suffix than *-ing*.
- Examples.**—holy, holier, holiest; industry, industrious; carry, carried, carrier—carrying; busy, busier, business—busying.
- L14 (a) In words having the sound *ee* spelled *ei* or *ie*, after *c* the order is *ei*, after all other consonants it is *ie*. (b) Exceptions of more or less frequent occurrence are *either*, *neither*, *seize*, *leisure*, *weird*, *obeisance*, and *financier*.
- (a) **Examples.**—fierce, chief, believe, niece, piece, grieve, siege, wield, yield; receive, deceive, ceiling.
- L15 A class of words for which particular caution is necessary but for which no brief rule can be formulated consists of words with suffixes very similar in sound and function but unlike in their written form. Some of these suffixes that cause especial difficulty are the following: *-ite* and *-ate* as in *definite* and *accurate*; *-ible* and *-able* as in *forcible* and *capable*; *-eed* and *-ede* as in *proceed* and *precede*; *-ence* and *-ance* as in *existence* and *perseverance*; *-or* and *-er* as in *visitor* and *buyer*; *-ise* and *-ize* as in *surmise* and *recognize*; and *-tion* and *-sion* as in *exemption* and *extension*. If one has difficulty in spelling such words as these properly, the dictionary is his only recourse.



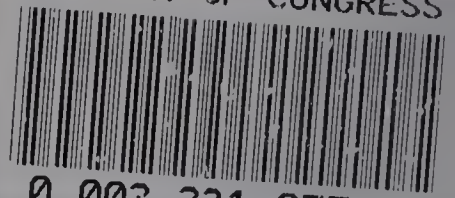








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